RBCC 94

IMPORTANT!

RB&CC #94

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR !

REGULAR CLASSIFIED ADS: may contain written or typed words, hand lettering or drawings. These are reduced to ½ their original size (small but still readable). In other words, a full page ad (when submitted in this manner) would occupy ½ of a page when printed in the RB&CC. MINIMUM: 5 lines! They should be typed (if possible) on 8½x11" white paper in dark typewriter print. Leave a normal margin on all pages. RATE IS $4.50 per page. Smaller classified ads are 10¢ per 7 inch typed line.

SPECIAL CLASSIFIED ADS: are for shorter classifieds. These will be printed as is (not reduced in size) at the rate of 30¢ per 7" typed line. You can have artwork and/or hand lettering in this type of ad. Again, minimum is 5 lines!

25% ADVERTISEMENTS: may contain artwork and/or hand lettering. ALL ads of this type MUST be submitted on 8½x11" paper ONLY. These are reduced to ½ of its original size to occupy ½ page when printed in the RB&CC. Allow for normal margins. RATE: $8.00 page.

SPECIAL ADVERTISEMENTS: may contain artwork and/or hand lettering. These ads occupy a full page when printed in the RB&CC. They may be prepared on 8½x11" (the printed size) or on larger sheets to be reduced down to 8½x11" RATE: $15.00 per page

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECIEVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION!! SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9875 S.W. 212 ST. - Miami, Fla. 33157

CIRCULATION: 2250 PER ISSUE

SINGLE COPY: $1.00 ($1.25 BY FIRST CLASS, $1.50 BY AIR MAIL)
SUBSCRIPTION RATES TO THE ROCKET'S BLAST - COMICOLLECTOR:

3RD CLASS: 4 issues $3.50, 8 for $6.00, 12 for $8.50, 18 for $11.75
FIRST CLASS: 4 issues $4.50, 8 for $8.00, 12 for $13.50, 18 for $18.25
AIR MAIL: 4 issues $6.50, 8 for $11.00, 12 for $17.50, 18 for $22.25

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you recieved.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.00 EACH FROM THE S.F.C.A.:

#'s 47, 48, 49, 50, 51, 52, 56, 57, 58, 59, 71, 78, ,80,84,89,90,91,92

THE ROCKET'S BLAST - COMICOLLECTOR is published on a monthly basis by THE S.F.C.A., 9875 S.W. 212 St., Miami, Fla. 33157. EDITOR & PUBLISHER: GORDON B. LOVE ASSISTANT EDITOR: JIM VAN HISE.

Contributions are always welcomed, but bear in mind that we are basically a non-profit organization. Artists should send in samples of their work, but unless you have had some kind of experience, please don't send any. We are especially interested in good, well-written, well-researched articles.

"NOTICE" = ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - OCT. 14
NOV. 18

Ye Olde Fanzine Shop

Ordering Information: We only have a limted supply of all these various fanzines, so if you see something you want, don't wait too long to order it. However, an asterisk (*) after a particular issue means we only have a few copies left, and when ordering any of those, list alternate choices if possible. Obviously, we do not have room to list the contents of each one, however, suffice it to say, we will only stock what we consider good fanzines. This does not mean that any we do not stock isn't good, because we cannot, of course, stock them all. If you have a fanzine you would be interested in selling in quantity, drop us a copy along with the lowest price you can sell 50 copies to us for. Send all orders (and sample fanzines) to: Ye Olde Fanzine Shop, 9875 SW 212 St., Miami, Fla. 33157. Make checks and money orders payable to THE SFCA. All fanzines will be mailed flat in heavy envelopes.

ALTER-EGO #10 = $1.65
THE ALIENS = 2-color cover print by Kline, 8½ x 11 on heavy slick paper. = 60¢
"CONAN" COVER by Don Newton (8½ x 11) = 50¢
THE COLLECTOR #18 = 75¢
THE COLLECTOR #19 = 85¢ - Fantastic cover (Fantucchio) and centerspread (Newton), not to mention some nice work by Jim Jones and Robert Kline.
COMIC FANDOM MONTHLY #3 = 75¢
"CYCLOPS" cover print (RB&CC #83) in full color by Richard Corben, 8½ x 11 = 75¢
1972 OVERSTREET "COMIC BOOK PRICE GUIDE", 334 pages. All comic books from 1933 to present are listed along with their current market value. A MUST for collectors. $6.00 per copy.
DR. STRANGE cover by John Adkins Richardson, FULL COLOR, 8½ x 11 = 75¢
THE EYE #1, 2 = 75¢ each
FANTASTIC FANZINE #12 = $1.75 - Beautiful full color cover painting by Kline, plus other excellent art by Don Newton, Cockrum, Kline, Richardson, plus a color centerspread by Fantucchio. Also several well written articles and a Kline interview including some excellent Robert Kline art.
FANDOM ANNUAL #1 = $2.50, #2 = $5.00, #3 = $4.00
FLASH GORDON cover by Don Newton, FULL COLOR, 8½ x 11 = 75¢
FANDOM'S AGENT #4 = $1.00
FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75
FANTASY SOUNDTRACK #1 = 75¢ - A list for radio and movie tape collectors with Newton back cover.
FUNNYWORLD #14 = $1.50 - Long article on the filming of the Frits the Cat film including color still on cover. Also included is a FANTASTIC eight page full color strip by Richard Corben.
GOLDEN AGE #3 = $1.50, 4,5,6 = $1.25 each, #7 = $2.00
FLASHBACK 2 = $2.00 - A reprint of the complete HUMAN TORCH #5 from 1941-- the famous Torch-Namor battle issue that sells for $50.00!!
FRAZETTA, WILLIAMSON, WOOD, CRANDALL ART FOLIO - $2.25 = This is by far the best publication of its kind. Quality reproduction on quality paper.
GOLDEN AGE COLLECTOR #1 = $1.25
ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25
MONSTER TIMES #1 = $2.00, #2 = $2.00 (all STAR TREK issue), #3, 4, 5, 6 = $1 ea
MOVIE & SERIAL POSTERS = $1 ea or 2 for $1.50, 16 x 20, "The Lone Ranger & Tonto", and "The Crimson Ghost".
MARVEL TIMES #1 = $1.00
MASQUERADER #6 = $1.25
MONSTER MANIA "FRAZETTA POSTER", 11 x 17, FULL COLOR = $2.00 - This is the color poster of the wrap-around cover Frazetta did on Monster Mania #2 except that it is just the art with no type or logo printed on it. Beautiful!!
ROBERT KLINE 2 color SWORD & SORCERY poster, 8 x 11 on slick paper = 65¢
ROCKET'S BLAST SPECIAL #1 = 65¢ (MARVEL), 7 = 75¢ (EC), 8 = $1.00 (CAPT, MARVEL)
PHASE #1 = $4.00 - Original strips by Brunner, Adams, Buckler, Jones, Barr, Kaluta, Sutton and others. Original art by Wrightson and Morrow. Beautiful full color wraparound cover by Barr.
ROCKET'S BLAST AND COMICOLLECTOR #47, 48, 49, 50, 51, 52, 56 (Wood cover), 57 (Fantucchio), 58 (Fan-
(*) indicates full color cover tucchio), 59, 71 (Mason), 78 (Kline), 80*(Richardson), 84 (Newton), 89 (Newton), 90*(Newton), 91 (Newton), 92, 93 = $1.00 each
NEWTON PORTFOLIO = $1.00, A collection of great Don Newton art.
SENSE OF WONDER #11 = 75¢ - Six page "MR. A" strip by Ditko, an indepth article on Will Eisner by Ray Miller and Thomas Fisher, plus other features and art by Manley, Strnad, Newton, Cockrum, Foss, Barrier and others.
SERAPHIM #4 = 75¢ (EC)
SQUA TRONT #3 = $2.50 THE EC fanzine, full color front and back covers from paintins by REED CRANDALL and AL FELDSTEIN. Indepth article on EC science fiction line.
STAR STUDDED COMICS #6 = 80¢
TARZAN poster by Don Newton = $1.25 - FULL COLOR, 11 x 17.
VOICE OF COMICDOM #17 = $1.00 - Features a 21 page strip by Corben with color covers by him.
Wrightson cover print of "IT" from RB&CC #86 = 75¢ - FULL COLOR, 8½ x 11
STERANKO'S HISTORY OF THE COMICS VOL. #1 - $3.00, VOL. #2 - $5.00

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, portfolios, records, tapes, posters, or just about anything of general interest), with 2 exceptions. We will not be doing any SFCA items, nor any item that is free. CRITIQUE offers a readership of 2500 and CRITIQUE will also offer the publisher of any item we review up to 100 words of free space to rebut his review, if he chooses to do so, if his review is less than a 8 rating. All rebuttals to appear in the next column must be in our hands at least 5 days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed send a copy of it to: CRITIQUE, 9875 SW 212 ST., MIAMI, FLA. 33157.

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8½ x 11 with offset printing and wraparound binding, unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways; If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. And, naturally, your comments are welcome.

G.B. LOVE / EDITOR

ETCETERA & THE COMIC READER #88 - 35¢@ or 3/$1.00. 5½ x 8½, 18 pages. Published monthly by Paul Levitz, 393 E. 58th St., Brooklyn, N.Y. 11203

Besides having the distinction of being the best newszine around, it is also the 2nd oldest surviving fanzine in comic fandom, the oldest being our old friend the RB&CC. Although covers are usually original pieces done especially for ETC, this issue sports the first comic book page drawn by Wrightson of The Shadow to show that he could draw it and my god does he draw it! It will be used by DC as a promo for their new SHADOW comic and quite rightly so as Wrightson captures The Shadow better than I ever thought ANY srtist ever could! (For those who are confused and who remember Marvel announcing their publication of The Shadow, it seems that DC had an option stretching back before Archie even did it, and when Marvel decided they wanted to use it DC decided to excercise their option.) Included in the news departments are special sections devoted to news from each individual comic company as well as breakdowns of what many of the individual comics in the next couple of months will contain, not to mention some advance cover repros. The news is very specific and always interesting and is careful to avoid mere rumors, sticking with facts. Also included are fanzine reviews, colums by Martin Pasko and Tony Isabella appears often as well (although not this issue). The amount of useful information in just one issue is enough to stagger your friends for hours with all the tantalizing facts you'll glean from it. Besides, it'll also let you know what those crazy guys are going to do to your favorite comic next!

Rating: 9 /JAMES VAN HISE

DEATH RATTLE #1 - 50¢. 36 pages. 7 x 10. (UNDERGROUND) Can be ordered from Bud Plant, 4160 Holly Dr., San Jose, Calif. 95127.

The issue begins with a great color cover by Richard Corben. Inside artwork varies in quality. The artists include Corben, John Pound, Tim Boxell, and Pete Poplaski. The best strip is a story by John Pound titled Ronald Rabbit. The artwork is beautiful and the story is very good. The bulk of the issue is taken up by Tim Boxell, who is competent though not great. His stories are a little strange. The Richard Corben strip, "Gastric Fortitude", is mostly a waste of 5 pages. The story is of low quality and the artwork is some of Corben's worst. The Pete Poplaski story is an interesting one and his artwork is enjoyable. The comic isn't one of the best but neither is it one of the worst.

Rating: 7 / MARK BURBEY

COMIC ZINE #2 (Formerly-NOSTALGIA COLLECTOR) - 75¢, 32 pages. Published bi-monthly (sic) by Leroy Szidik, Box 186, Dolton, Ill. 60419

It is uncertain whether this is supposed to be specifically an adzine or not. Paid ads comprise only 13 pages, with another 12 pages being devoted to Sherlock Holmes, specifically Basil Rathbone's HOUND OF THE BASKERVILLES. The non-ad material in each issue is mostly devoted to just one subject and covers it by reprinting stills and newspaper promos from the time when the film was released. It does an excellent job of this as the repro is fine and the items chosen are interesting. The

Sherlock Holmes coverage will continue in issue three although one could be somewhat uncertain of this, the reason being that issue one covered the Batman serials and the second part of it, previously scheduled for #2, is now set to be in "a future issue". As a nostalgia zine it's a fine little product, covering its subject admirably and in suitable, if not overwhelming, depth. I hesitate to qualify its merits for an adzine though as issue two came out some eight months after number one (despite its announced bi-monthly schedule) and a month after the announced ad deadline inside the issue itself. Even more crucial is the fact that there are no circulation figures given in the magazine at all.

The cover is on heavy paper and uses color overlays on a scene of night shrouded London (swiped from the movie poster for PRIVATE LIFE OF SHERLOCK HOLMES). It does help make it a handsome package, though, for fans of Basil Rathbone's Holmes and his appearence in HOUND in particular.

Rating: 6 / JAMES VAN HISE

COMIC & CRYPT #6 - 85¢. 52 pages. Editors: Mark Sigal, David Rubin, Paul Hock & Emanuel Maris. Order from: 6 Diman Street, Toronto, Ontario, Canada.

The cover is an excellent Ken Barr work of an amazon and her komodo dragon on a leash. Assorted artwork by Robe Mac-an-t-saior, Vince Marchesano, Bill Nelson, Dennis Fujitake, John Fantucchio is nice to look at and well coordinated in the magazine; in other words, it has purpose. One of the good points of this magazine is its concerned effort of constructive editorialism.

Neal Adams is an outspoken artist. Anyone who has heard him in person can testify to the credibility and charisma this gentleman commands (very much like Steranko). Much of this air is captured in the interview, a very valuable and lengthy one. C & C asks varied, intelligent questions and Adams responds likewise. Bill Payne illustrates the article with his very Adams-ish artwork, and unless I miss my guess, he's gonna go a long way.

"A Return To Greatness" by Bruce Kalnins thoroughly explores the "new" Superman while commenting on the entire span of the super hero and his relation to relevance.

"The Amulet of Dhol" is a very enjoyable story in the Lovecraft vein. It takes place at Miskatonic University, and that should be all you need to know! It's very well illustrated by Bob Inwood.

A personal profile on George Henderson covers the conflicts he's endured recently and probes his opinions of the media.

"Inside King Kong" combines personal opinions of the writer with reprintings of the initial script as conceived by Merian Cooper and Edgar Wallace.

The "Ronn Sutton Portfolio" displays finished sketches that imply a Jeff Jones influence but show a need for more design.

George Beahm reviews "Sunpot" in a four page article.

A short convention on Cosmicon makes interesting reading.

A Bill Payne back cover of Batman printed in sepia is excellent and wraps up the issue.

Rating: 7 / ANDREW WARNER

THE MONSTER TIMES #14 - $6.00 for 13 issues (6 months). Editor: Joe Kane. Order from The Monster Times, PO Box 595, Old Chelsea Station, N.Y.C., N.Y. 10011. Tabloid size newspaper 32 pages.

This issue starts off with a cover of the Wolfman which falls rather flat for creating any kind of effect. MT has had trouble from the start with their printing of color overlays on photographs and this is one of the poorest tries yet. Things manage to pick up though once you get past the absurd photo on page one of the guy in an ape suit wearing a Monster Times t-shirt. The feature article is a prose adaptation of the original WOLFMAN which starred Lon Chaney Jr. The writing by David Andrews is quite good and combined with the accompanying photos make for interesting reading. Next comes a good three page article on the old Phantom newspaper strip. It is followed by half a page of letters (more coherent and less juvenile than their lettercols have been before) and an extremely short yet nonetheless very personal interview with Peter Cushing. It is perhaps the shortest interview with him I've read and yet he does all the talking and reveals about his innerself than any other interview with him I've read. The low point of the issue is the semi-regular one page column by (so help me) Godzilla! The damn thing is even signed by him! Thankfully things like this are overshadowed in this issue by good book reviews as well as reviews of SILENT RUNNING and BENEATH THE PLANET OF THE APES. Also included is an attractive two page SF strip by Bruce Jones.

The Monster Times has come a long way from the early issues. They're finally getting away from the atrocious and insulting puns that once bristled every page to the extent that FAMOUS MONSTERS looked like a serious study when placed next to it. I no longer regret that I subscribed and with few exceptions am enjoying each issue issue more and more.

In recent months MT has achieved a certain amount of national distribution with copies outside of New York city selling for 60¢. Even here there's problems though as distribution is scattered and areas any real distance from New York don't receive their copies until that issue has already been on the stands in New York over two weeks. Even in the subscription there's been problems lately as the last issue I received in the mail was number twelve. Hopefully these problems will be rectified with plans that are in the works at present, plans which include a possible change of publisher.

Qualitywise, MT is finally beginning to realize its potential as the "World's First Newspaper Of Horror, Sci-Fi, And Fantasy". I just hope they keep it up.

Rating: 7 / JAMES VAN HISE

BADTIME STORIES - $5.00. 52 pages. Written and illustrated by Berni Wrightson. Order from Graphic Masters, Box 326, Great Neck, N.Y. 11022

This is probably one of the best books to come out in years. I call it a book because that's exactly what it is. It's not your average run-of-the-mill fanzine. It smarts off with a full color cover painting (pen & ink with vivid watercolors, very fine) of two insane biddies; one is in bed and shackled to the wall and the other is sitting in a chair, apparently dead.

The book consists of six stories: "The Last Hunters"-an elegy of life on earth after doomsday which is a little weak on story but fantastic on artwork. Berni uses coquille board here and captures the atmosphere of a polluted and dying world perfectly; "Ain't She Sweet"-a little horror story about a man who murders his wife and ends up dying himself from natural causes. Here again the plot is weak but the art is better than average Wrightson; "The Task"-is a reverd & sorcery story about a barbarian with a task to perform. The story is good and the artwork is fantastic. Wrightson uses a wash effect on this and pulls it off beautifully; "King Of The Mountain, Man"-the story is pretty average but has a different, bizarre humor type ending which is quite enjoyable. Wrightson continues his consistency as the art here is beautiful; "The Reaper Of Love"-easily the best story in the book. It's about a young boy who dreams up a fantasy world in which some of his dream overflows into reality. All but two pages of this strip are done in pencil and it is some of Wrightson's best; "Uncle Bill's Barrel"-definitely Wrightson's best strip both story and art wise. I was happy to see it reprinted.

The issue is rounded out with a full color printing of the Wrightson painting used in FanCal '72. All in all this is one fantastic book.

Rating: 10 / MARK BURBEY

COMIC DETECTIVE #2 - $1.00. 40 pages. Printed on pulp paper. Editor: Bart Bush. Order from 713 Sugar Maple, Ponca City, Oklahoma 74601.

This zine is not only just for comic detective fans but in the case of this issue, for Alfred Andriola fans. If I have to explain who good old Alfred is (he's an artist for one thing) chances are your response to this issue won't be that enthusiastic. The printing, despite being on pulp paper, is near perfect even though a large amount of art is reprinted as well as photographs. Most of the text is sharp and clear except for those few pages which apparently were spawned by the editor's typewriter. In those cases the type is very faded and washed out, but that accounts for no more than five pages all together. Strips reprinted include a run of Charlie Chan and some Kerry Drake dailies. Text includes a long interview with Andriola and a reprinted article he wrote concerning comic strip taboos. Both reveal much about Andriola the man, as well as Andriola the artist. Perhaps the best art printed in the entire issue is the very fine back cover portrait drawing of Charlie Chan. So if Alfred Andriola is your meat, this issue is for you. Actually though, I feel that even the average comic fan can find some worthwhile enjoyment here.

Rating: 5 / JACK REID

INFINITY FOUR - $3.00. 84 pages. Editors: Gary Berman and Adam Malin. Order from 197-50F Peck Avenue, Flushing, New York 11365.

This issue the emphasis is switching from an all art zine to one having a worthwhile amount of text as well. It sports full color front and back covers by Richard Corben (tremendous painting!) and Larry Todd. The beautiful five page Brunner portfolio is, along with the cover, worth the price of the book. Of the strips in this issue, one is an EC reprint strip by Williamson & Frazetta, "A New Beginning", which is printed with excellent halftone. Other strips include a very nice three page strip by Mike Kaluta in which the word balloons are left blank for you to fill in with what you think is appropriate. Additional art includes three nice pages by Wrightson, one from a Morris Scott Dollens painting of Venus, a barely passable two page strip by some fan artist named Mooney as well as other assorted pieces by Krenkel, Kaluta, Harper, Morrow and others, some of which is rather forgetable.

The text portion commences with a fairly lengthy article on Underground comics by Jaxon entitled, "A Phenomonen". The article is good but makes the mistake of trying to convince the reader that Undergrounds are far better and more meaningful than what the professional companies are doing. The reason this is a fault is that his attempts to justify this reasoning come across rather humorously unconvincing, especially when he tries to say that their emphasis on sex and violence as being there because they reflect what is in today's society. He finds the artists working out their sexual fantasies as not only meaningful but beautiful, refusing to see that it's just another type of pure commercialism. It is interesting that Jaxon states that he sent his article to Infinity because he feels it to be the best new fanzine serving fandom at present. Hmmmm... Other text includes a good interview with Kaluta and a fair one with Steve Harper. Harper comes across like he really didn't want to be interviewed as it's mostly in the form of a discussion between Adam Malin, a friend, Mike Kaluta and finally Steve Harper who adds occasional comments. It is interesting though. The article on Adam's Creation Con tells more about the behind the scenes working of the con than actual goings on and highlights of the con itself and is a rather hectic article for that. It is an honest one though which reveals those mistakes he made such as having only one projector to show films and (you guessed it) it broke down. This is a fine issue though and despite the increase in price over last issue is a very worthwhile endeavor which seemed to show more thought and planning than previous issues.

Rating: 8 / JAMES VAN HISE

XYZ COMICS by Robert Crumb - 50¢. 24 pages. 7" x 9". Published by Krupp Comic Works. (UNDERGROUND) Can be ordered from Bud Plant, 4160 Holly Dr., San Jose, Calif. 95127.

Unlike most of Crumb's comix, this one doesn't seem to have much direction. The only complete story is a six page Fuzzy the Bunny strip by Charles & Robert Crumb. The rest is just one or two pagers and strange continities. But if you're an Underground freak like I am, and don't care how strange something is just as long as it's good, then you should like XYZ. The artwork and story is both enjoyable.

Rating: 7 / MARK BURBEY

FUNNYWORLD #14 - $1.25. 48 pages. Editor: Mike Barrier, Assoc. Editor: Milton Gray. Order from Mike Barrier, Box 5229, Brady Station, Little Rock, Arkansas 72205 (Also available from the SPCA for $1.50).

Anyone who has seen the "Fritz the Cat" feature cartoon will say that it could have or should have been better. If they are into the medium. The medium of FUNNYWORLD is "The world of film animation and comic art", and this high quality magazine covers the wide range of fantasy esthetics. A Carl Barks bibliography is continued, a minor section compared to the information-laden articles abounding in this semi-professional publication.

The two-part article on "Fritz", his creator and cohorts, etc., makes very good reading (Mike Barrier has an inimitable style that informs while it entertains.) for anybody and even better reading if you want to want to know the background of the making of "Fritz". Undergrounds are reviewed as well.

The eight page color overlay comic strip by Richard Corben has been described by some as "The 2001 of the comic strip". His flavorful play of color must certainly have been influenced by the new breed of sci-fi cinema. Although the artwork is not particularly detailed or top notch in some places (picky, picky, picky), the strip is astounding in its pictorial presentation; at times very three-dimensional. Most definitely worth the price of the book alone.

Speaking of color, the front cover is a color shot from a "Fritz" animation cell. The back cover, also color, is a very Wood-like cartoon sketch by animator Ralph Bakshi.

Two other articles deal with animators; one is a slice of life in the animation business, the other is the life of an animator in the business. The latter is an excellently written article on Ub Iwerks, an animator's biography of one of Disney's first and lasting associates. Ub was a technical master in animation and was responsible for processes used for the combination of live action and animation, seen, for instance, in "The Three Caballeros" and, more recently, "Bedknobs and Broomsticks".

This magazine, I might add, has a topnotch reputation in the fanzine field and continues to prove valuable.

Rating: 9 / ANDREW WARNER

SENSE OF WONDER #11 - 50¢. 32 pages. Order from editor William Schelly, 2211 Carol Drive, Lewiston, Idaho 83501 (Also available from the SPCA for 75¢).

On the whole, Sense Of Wonder #11 is a very nice fanzine and is well worth the 50¢ price tag. Its contents hold something of interest for most anyone. Sense Of Wonder #11 consists of three strips, two articles and a review. The first strip, THE DEFENDERS, is by Steve Ditko and stars Mr. A. The artwork is some of Ditko's best since his days at Warren. The story, though, is another one of his GOOD vs EVIL, B-&-W type of thing. It's fun to read nonetheless. The second strip is by Alan Manley and is a funny animal type of story. It is called CAPTAIN AMERICA BUNNY and is one of his better strips to be seen in a long time. It's more or less the same story as the origin of Captain America

except that it features a rabbit rather than a human. The third and last strip is by Bill Sanborn and is called RITES OF MAN. It's a strange kind of story accompanied by strange artwork. Nothing to get excited about. The first article in the product of a massive research project by Raymond Miller and Thomas Fisher. It is an indepth and thorough account of the life and work of Will Eisner. It tells you just about anything you'd ever want to know about the man. I've really got to congratulate Raymond and Thomas for their superb job. The other article is a graphic critique type of thing called BREAKDOWNS. The subject covered is What Direction(s) Would YOU like To See The Graphic Story Take? Such well known names like Mike Barrier, Jan Strnad, Rick Norwood and others give their views and opinions which makes for very interesting and provacative reading. This issue's review is of THE E.C. HORROR LIBRARY. This is the best review I've read of the book yet. It discusses both it's good and bad points. The writer, Bill Schelly, points out things that most people might not notice. I found this to be one of Sense Of Wonder's best features. Also in this issue you will find an old daily strip by Frazetta, spot illos by Mastroserio, Cockrum, Kelley and Foss, plus a very, very nice back cover illustration by Don Newton of the Spirit. This issue is very nicely laid out and packaged. I have found Sense Of Woner #11 very enjoyable and I believe you will too.

Rating: 8 / MARK BURBEY

FOR SALE: MAD #1 (good condt.) - $40.00 - Money orders preferred as checks must clear first. JAMES VAN HISE 314 CADIMA CORAL GABLES, FLA. 33134

ATTENTION! Recently,some of my files on customers buying my lists were destroyed.Sorry,to certain people.I owe a $20 order to a Mr. W.Nalwecki.Please send me your adress,Mr. Nalwecki,so I may send your comics.(also ,even though I know the order's content's,please send another copy of it-to prevent crank claimers.Send to:Martin BARTOLOMEO 1065 E. 231 St.,Bronx,N.Y. 10466.//I have 2 new lists. List #4(Dcs,Dell,Charlton,Acg),LIST #5(Marvel,G.KEY,others)--10¢ each.

WANTED

I NEED MANY COMICS FOR MY COMIC COLLECTION. I COLLECT QUALITY, TIMELY AND FICTION HOUSE COMICS IN FINE CONDITION OR BETTER.

I ALSO NEED ANY COMIC TITLE 1943 AND EARLIER.

IF YOU HAVE ANY OF THESE COMICS FOR SALE SEND ME A LIST WITH CONDITIONS. I WILL PAY HIGHER THAN ANY DEALER.

HIGHEST PRICES PAID FOR THESEGOLDEN AGE COMICS.

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Old comics and big little books for sale all kinds send 25¢ for list, We also trade old radio shows on cassette tapes for comics our tapes are $1.50, an hour in trade send us a list of what you have to trade.

THE DYNA

FOUR FANTASTIC DAYS OF FUN, FANTASY, AND FANDOM!

Here we go again...the brand-new, bigger and better HOUSTONCON '73. Yep, fandom's most highly touted and lauded convention is coming your way again, June 21-24, 1973, with one of the greatest lineups of guests, films, and goodies ever assembled at any convention.

JUNE 21-24, 1973

CONVENTION SITE

HOUSTONCON '73 will be held at the beautiful, Houston Marriott Motor Hotel. A new $8 million dollar complex, the Houston Marriott features some of the finest convention facilities in the entire Southwest, and is located adjacent to the world famous Astrodome, and just a few blocks away from Astroworld, one of the largest and finest amusement parks in the world.

DEALER'S ROOM

HOUSTONCON will have available over 100 dealer's tables for dealers and collectors from all over the world to buy, trade, and sell comic books, movie memorbilia, premiums, pulps, big little books, sf material and.....well, you name it. And don't forget HOUSTONCON'S reputation for top quality material and fast and furious dealing...but don't take our word for it...ask someone who's attended a past HOUSTONCON.

GUESTS

Invitations are presently being sent out to name personalities in all fileds of fandom, and we're expecting the most tremendous array of stars, guests, and personalities ever gathered at a single convention. HOUSTONCON, however, is proud to announce that the following guests have already given us an affirmative nod for an appearance (barring unforseen circumstances) for an appearance at HOUSTONCON '73:

AL WILLIAMSON - former EC artist and one of the greatest comic artists of all time. Excluding deadline problems, Al will be here for all four days of HOUSTONCON.

DAVE SHARPE - The all-time ace of action...the stuntman whose athletic and acrobatic feats have graced such films and serials as CAPTAIN MARVEL, SPY SMASHER, BLACKHAWK, DICK TRACY RETURNS, KING OF THE ROCKETMEN, and many, many more.

KIRK ALYN - Back by popular demand..the one and only...SUPERMAN.....Kirk Alyn! Don't miss this opportunity to meet the man called "The Last of the Serial Kings!"

FILMS

As always, HOUSTONCON will have one of greatest lineups of films available for your viewing pleasure. At this time, the following films have been confirmed for screening at HOUSTONCON '73: ABBOTT AND COSTELLO MEET FRANKENSTEIN, DR. JEKYLL AND MR. HYDE (Fredrich March), FORBIDDEN PLANET, MAD LOVE, SAKIMA AND THE MASKED MARVEL (feature version of Republic's MASKED MARVEL serial), TARZAN AND HIS MATE, WEREWOLF OF LONDON, and WHEN WORLDS COLLIDE. And there are more....many more coming....like three complete serials.... a serial sampler (over two hours of odd chapters from the great cliffhangers such as CAPTAIN MARVEL, CAPTAIN AMERICA, DRUMS OF FU MANCHU, SPIDER'S WEB, and others) ...cartoon sampler (hours and hours of non-stop animated cartoons)...and still more to come!

TICKETS AND TABLES

Tickets for all four days of HOUSTONCON are only $6.00 ($7.50 if ordered after April 1) and Dealer's tables are only $9.00) ($10.00 if ordered after April 1). Dealer's requiring wall space, electrical outlets, etc., should request such upon ordering.

MORE

There's a lot more to HOUSTONCON....like door prizes, costume contest, ama-film contest, auctions, displays, exhibits, parties....the list goes on and on.....so don't miss out on the fun.....don't miss HOUSTONCON '73:

For tickets or further info, write:

Earl Blair
c/o HOUSTONCON '73
2511 Pennington St.
Houston, Texas 77016

MATIC DUO

GUEST of HONOR

HARLAN ELLISON

COMIC GUEST

BILL GAINES

D-CON '73

Dallas: the time of your life city

JUNE 28 - JULY 1, 1973

DOOR PRIZES:

We're gathering all sorts of goodies now...original artwork, rare comics and books, etc...and these will be GIVEN AWAY in several special drawings, as door prizes, banquet prizes, etc.! This year we are giving away some real winners.

1) A hand-colored print by Frank Frazetta. Value $150.00
2) E.C. Portfolio #2 (Autographed by Bill Gaines) Value $15.00
3) AGAIN DANGEROUS VISIONS- 1st edition (Autographed by Harlan Ellison) Value $12.95
4) E.C. Horror Library- 1st edition (Autographed by Bill Gaines Value $19.95
5) A Wally Wood original. Value $75.00
6) A Morris Scott Dollen painting Value $25.00
7) Jerry Sails Checklist Value $5.00

OUR HOTEL:

No other con can top us here, for we have one of the nation's TOP hotels in the Sheraton-Dallas, which boasts the finest convention facilities of any hotel in this part of the country. The Sheraton-Dallas offers many beautifully decorated rooms which provide a selection for every taste and budget, and ALL rooms are air conditioned AND have color TV! Room rates are a special con-rate of only $15.00 for a single and $19.00 for a double. With these low rates, you have more money to spend in the dealer's room. We have enclosed a reservation card with this brochure; with this, you can reserve your room in advance so that when you arrive, you can check in without any delays and FREE PARKING!

TICKET INFO:

After reading about all the goodies we're offering, you're probably expecting something like $10 to $12, right? NOT SO! Tickets are only $6.00 (or $7.50 if bought after APRIL 1ST) and this one ticket gets you in ALL FOUR DAYS, YUP, it entitles you to see all the movies, use of the dealer's room and the old-radio room, and EVERYTHING except, of course, the banquet. Tickets and Supporting Membership (which are only $1.50) can be ordered from: D-CON '73, Box 242, Lewisville, Texas, 75067, and please make all checks and money orders payable to D-CON '73. Dealer tables can also be ordered from this address; they are, as mentioned previously, $7.50 each (of if bought after APRIL 1ST $10.00 each), and this fee entitles you to use your table ALL FOUR DAYS.

FILMS

TRANSATLANTIC TUNNEL

One of the all but legendary Science-fiction films of the 30's. With George Arliss and Walter Huston. Only the third time shown since the 30's!

DEMON WITH A GLASS HAND

Harlan Ellison's Hugo-winning segment for The Outer Limits, with Robert Culp. Surely one of the best of the series.

COMMANDO CODY

Twelve featurettes made by Republic Studios in 1953 and, following release to theatres, shown on television. Never before shown at any con in its entire length- 6 hours. Another D-CON '73 first!

SILENT RUNNING

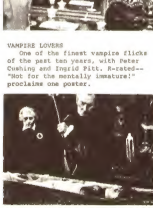
If it had not been for 2001, this picture would be the greatest sf film of all time. Starring Bruce Dern and The Drones. Fantastic special effects. Another first for D-CON '73 in that this will be a first showing at any con.

ASSASSINATION BUREAU

Perhaps one of the better camp pictures of late. Starring DIANNA RIGG and Oliver Reed. A must for you DR lovers. FANTASTIC!

VAMPIRE LOVERS

One of the finest vampire flicks of the past ten years, with Peter Cushing and Ingrid Pitt. R-rated-- "Not for the mentally immature!" proclaims one poster.



PLANET OUTLAWS

The feature-length condensation, rarely seen nowdays, of Buster Crabbe's BUCK ROGERS serial.

MARS ATTACKS THE WORLD

Crabbe's Flash and Middleton's malevolent Ming the Merciless are at it again in this feature-length condensation of FLASH GORDON'S TRIP TO MARS.

GHOST OF ZORRO

The feature-length version of the Republic serial.

ZORRO RIDES AGAIN

The feature-length condensation of yet another Republic serial wherein Zorro once again dispenses justice in the Golden West.

THE FRENCH LINE

A Howard Hughes RKO production starring Jane Russell. Filmed in 3-D and will be shown at D-CON '73 ONLY in 3-D. A first for any con.

RED BERRY

Thirteen chapter serial starring Buster Crabbe. It's hard to describe a serial that is indescribable.

RANDOM SERIAL CHAPTERS

DICK TRACY VS. CRIME INC.
PANTHER GIRL OF THE KONGO
ADVENTURES OF FRANK AND JESSE JAMES
ZOMBIES OF THE STRATOSPHERE
PHANTOM OF MYSTERY ISLAND
ADVENTURES OF THE FLYING CADETS
THE PURPLE MONSTER STRIKES
THE MAN WITH THE STEEL WHIP

PLUS AN ASSORTMENT OF TRAILERS FROM SOME OTHER GREAT SERIALS & HORROR/SF FILMS.

We will be adding to this list of films up until the time of the con. We will be keeping you up to date in our up comin ads.

WE HOPE TO MAKE THE FILM LINE-UP AT D-CON '73 UNSURPASSABLE!

EDITORS NOTES:
YOU WILL NOTE ON PAGE 2 THE NEW RB&CC SUBSCRIPTION RATES. THESE RATES ARE NOW IN EFFECT AND ANY SUBSCRIPTIONS RECEIVED AFTER OCT. 1 AT THE OLD RATES WILL BE ADJUSTED TO CONFORM WITH THE NEW ONES. YOU WILL ALSO NOTE QUITE A FEW ADDITIONAL SFCA ADS AS WE HAVE EXPANDED GREATLY THE NUMBER OF ITEMS BEING CARRIED IN "YE OLDE FANZINE SHOP", AND WE WILL BE ADDING EVEN MORE. WE ARE BUYING FROM 50 TO 100 COPIES OF VARIOUS ITEMS, SO IF YOU PUBLISH ANYTHING ALONG THESE LINES, SEND A SAMPLE IN ALONG WITH YOUR QUANTITY RATES. YOUR SUPPORT OF OUR "FANZINE SHOP" WILL HELP INSURE THE CONTINUATION OF THE RB&CC FOR MANY MORE YEARS. SO CHECK OUR VARIOUS ADS FOR ANY ITEMS YOU MAY NEED.

Dear G.B.,
Your fanzine review is a great idea! If it's anywhere near what GEORGE did, it'll be an important contribution to fandom. If you haven't settled on anyone to do it, John Mcgeehan would seem to be a good idea, since his reviews have always been fair-minded and informative. Howard Siegel's column in #93 was his best yet, and of course Raymond Miller's column is one of the best things about the RB&CC. If your price raise hurts you with subscribers, may I suggest you could always go back to mimeo, or is it electrostencil? In any event, the looks of the RB&CC, as good as they are now, are hardly as important as the contents.

Richard O'Brien
173 Midland Ave.
Montclair, N.J. 07042

Dear G.B.,
Thank you for the enjoyment the last 12 issues of the RB&CC gave. I have noted the continuing growth in non-ad material. I especially enjoy COMIC COLLECTORS COMMENTS, THE KEYHOLE, and your reviews of cons that you had in issue 93. I also enjoyed your SF REVIEW by Jim Van Hise. And agreed with him 100% in his review of FANTASTIC (especially concerning "Forever To A Hudson Bay Blanket") and 98% with his review of CONQUEST OF PLANET OF THE APES. I found that the analogies were too blatant, but then you can't have everything. I seldom find myself agreeing this much with any reviewer (aren't you thrilled, Jim?).
I am glad you brought the lettercol back. Your continuing quality has me amazed as to how you've kept your price from going up long ago. You deserve an increase in price even if you don't include CRITIQUE (which I think you should). I would like to see CRITIQUE but I think 10 pages may be a little much. Perhaps you could use smaller type.
I actually found myself enjoying Ray Miller's articles on cowboys the last couple of issues. (I usually don't get off on cowboy stuff.) I wish you continued success.

Roger Dutcher
676 Wells Hall (Men)
Whitewater, Wisc. 53190

Dear G.B.,
Enclosed is $19.00 for an 36 issue RB&CC subscription. I just would like to tell you what a fantastic job your magazine is doing. My wife complains that when my copy of RB&CC comes, I am completely spellbound and it's 2 or 3 hours before she can get my attention again. Thanks for what you are doing for comic fandom. Don't be discouraged by critics, your magazine is a"must" for all serious comic collectors.

Charles Burton
6185 Ute Dr.
San Jose, Calif.

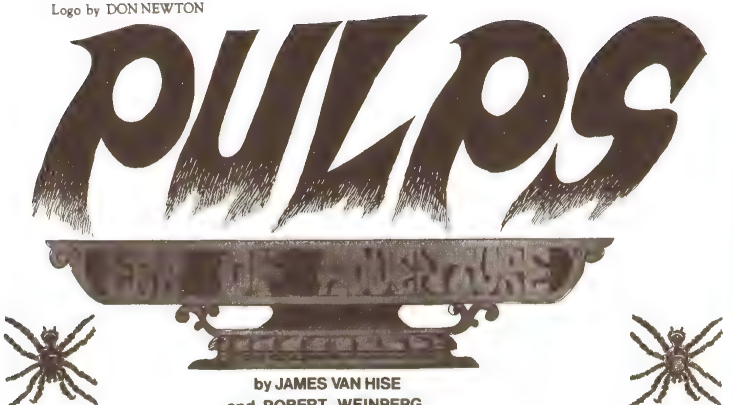
EDITOR: A 36 ISSUE SUBSCRIPTION---NOW THAT'S WHAT I CALL CONFIDENCE IN A MAGAZINE.

THE COLLECTOR NUMBER 26

CAPTAIN MARVEL 1972
A RARE INTERVIEW WITH C. C. BECK
conducted by BOB TEZTLOFF
THE SHADOW
OODLES of DOODLES
by OUR OWN DYNAMIC BELNEATOR
FANDOM'S FANTUCCHIO
GREENHORN
The Colonine of America
KEN BARR
THE COLLECTOR
56 PAGES • READY FOR IMMEDIATE MAILING
Full-color wraparound cover by Steve Ditko, plus 6-page Mr. A graphic story. Interior color illustrations by Robert Kline and William Black. Color centerspread illustration by John G. Fantucchio.

Contained in this giant 56 page issue,many,many features including a TARZAN PORTFOLIO by Don Newton, Steve Fabian, and Joe Kubert; a long article on RADIO PREMIUMS Bill Cantey; REVIEWS by Tom Fagan, interior color illustrations by Robert Kline, John Fantucchio, and Bill Black; and all the features listed above. For your copy of THE COLLECTOR #26, Send $1.25 to: The SFCA, 9875 SW 212 St., Miami, Fla. 33157. Add 40¢ if you desire it mailed via 1st class.

Logo by DON NEWTON



by JAMES VAN HISE
and ROBERT WEINBERG

WEIRD TALES - Part One

Probably the most popular of all collected pulp magazines is WEIRD TALES. Though the magazine was rarely financially successful, it ran for 279 issues, from March 1923 to September 1954. The early issues of WEIRD TALES are among the rarest of all pulp magazines and are seldom seen for sale.

The founder of WEIRD TALES was J.C. Henneberger, the publisher of COLLEGE HUMOR. WT was Henneberger's favorite and he kept the magazine going even when it was in financial trouble. Edwin Baird was the first editor of the magazine, but it is little known that H.P. Lovecraft was offered the job by Henneberger. Lovecraft turned it down as he disliked Chicago and did not wish to move from his beloved Providence, Rhode Island. Farnsworth Wright was the second editor of WEIRD TALES and was the man most responsible for the greatness of the magazine. Wright was one of the great pulp editors and he was the man who encouraged many of the writers who became famous in the weird fiction field. As great as Wright was, though, he was not perfect as he rejected one of Lovecraft's finest tales, "The Colour Out Of Space", when HPL submitted it to him. Wright was afflicted with Parkinson's Disease, but was known as a warm, courageous and admirable man. His successor was Dorothy McIlwraith, a fine editor but not up to Wright's excellence.

The first thirteen issues of WEIRD TALES were of the large bedsheet pulp size. When the magazine had financial problems, three issues were combined into one, the May-July 1924 "Anniversary" issue. After that, Wright became editor and the magazine shrunk down to normal pulp size (though still slightly larger than most other pulps of the period). WEIRD TALES was also notable in that it had trimmed edges, a feature that most pulps, irritatingly enough, did not have. The magazine also cost 25¢, a higher price than most other pulps on the market.

Stories have it that WEIRD TALES would have died with the May-July 1924 issue if it had not been for the story "The Loved Dead" by C.M. Eddy Jr., a friend of H.P. Lovecraft (Lovecraft even having done some revision work on it himself), which appeared in that issue. The story, a piece of purple prose dealing with a man who loves the dead, with hints of necrophilia, caused a public uproar which resulted in the magazine being removed from some newstands. The publicity helped the magazine financially and it continued publication.

The two authors probably best remembered from WEIRD TALES are H.P. Lovecraft and Robert E. Howard. Both of the men died at the peak of their popularity in writing for the magazines. Howard died in 1936 and Lovecraft died just about a year later. Lovecraft had been writing for WEIRD TALES since nearly its inception, "Dagon" being his first published story for WT. Howard, meanwhile, had first broken in with a story in 1925 but did not achieve real popularity until 1928 with his first Solomon Kane story, "Red Shadows".

Other authors ranking high in popularity with readers of the magazine were Seabury Quinn, whose series about Jules de Grandin, the French occult detective, ran for 96 stories; Robert Bloch with his tales of grisely humor; Edmond Hamilton with his weird adventure stories and tales of the space patrol; Clark Ashton Smith, with his totally unclassifiable tales; Paul Ernst with his series of stories about Dr. Satan; E. Hoffman Price with his weird adventure stories about fighting devil worshippers; and Otis A. Kline with his serials of fantastic adventure on Venus and in a lost world inside the Earth. And finally, in the last years of the magazine, there was the incomparable Ray Bradbury with stories such as his haunting, touching tale, "The Lake".

CONCLUDED NEXT ISSUE.

MAY
Weird Tales
25c
The Unique Magazine
Thrills!
Mystery!
Excitement!
THE MARK
of the MONSTER
by JACK WILLIAMSON
a powerful tale of
weird horror
HAZEL HEALD
HENRY KUTTNER
AUGUST W. DERLETH
THOMAS P. KELLEY

THE RB-CC INFORMATION CENTER

by RAYMOND MILLER

r.b.c.c.

M.B.

RAYMOND MILLER - RD 1 Box 131-C - Creekside, Penna. — 15732

SEND ALL QUESTIONS, ANSWERS, AND CORRECTIONS TO THE ABOVE ADDRESS.
LIMIT IS 4 QUESTIONS PER ISSUE. ENCLOSE TWO 8¢ STAMPS WITH ALL QUESTIONS TO HELP PAY THE COST OF FINDING YOUR ANSWERS.

ERIK C. NELSON...HOUSTON, TEXAS.
Q. What was the date on which the JOHNNY HAZARD dailies and Sundays started and have they been running continuously since that date?
A. I do not know the exact date the strip started but it was in 1944 and has been running ever since. Anyone know the exact date; HAZARD started?
Q. Do you know of any paper that carries the JOHNNY HAZARD SUNDAY strip and the rates?
A. Anyone able to answer this?

SAM M. BENNETT...SMITHSBURG, MD.
Q. What issues of AMAZING MAN COMICS carried MORROW MARTIN strips?
A. MORROW MARTIN appeared in AMAZING MAN 25 and 26. Those were his only appearances.
Q. Did Basil Wolverton do all the art on MARVIE?
A. Yes he did. STARTLING STORY MAGAZINES is an all Wolverton issue and contains a Wolverton index. #14 that is.

MICHAND CAPPOLA...BAMBRIDGE, N.J.
Q. An edition of PRIDE OF THE YANKEES was issued in 1949. Who published this comic, and was it a tie in to coincide with the film's re-release?
A. I don't know if there was any connection between the book and the movie but the book was published by ME in 1949 and the title was used with the permission of Samuel Goldwyn Productions, makers of the movie. The text was written by Gardner Fox and the art was by Ogden Whitney. The story was 23 pages long. The book also had a two page memorial to Lou Gehrig and a 6 page story THE HIDE OF DAVE HENDRON (a Dodger player). At the bottom of every other page was a baseball question which was answered on the following page.

C. KRAPCHAK...BUFFALO, N.Y.
Q. Please list the numbers and pre-zeal contents of all the BATMAN giants and annuals with their dates?
A. Can anyone send me that data? EXAMPLE: #233 July-Aug 1971 FEATURING HIS SECRET IDENTITY BRUCE WAYNE.
Q. When did BATMAN turn monthly, semi-monthly etc?
A. BATMAN was published Quarterly from #1 Spring 1940 -#5 Spring 1941. Bi-monthly #6 Aug.-Sept. 1941- #80 Dec.-Jan. 1953-54. Monthly except May,July, Oct. 1954, Jan,May, July,Nov. 1955-61, and Jan,Apr,July,Oct 1962-63. #81 Feb. 1954-155 May 1963. It's been published 8 times a year since then(Not counting reissues).
Q. How many different ELLERY QUEEN comics were there?
A. Superior Comics published 1-4 (May-Nov. 1949. Ziff-Davis published 1-2 in 1952 and during 1961-62 Dell put out 1165,1245 and 1289.

ALLEN JAY...SAN FRANCISCO, CALIF.
Q. Could you tell me what were the contents of Harvey Kurtzman's HELP and HUMBUG magazines?
A. No I can not. Can anyone else?
Q. What issue of HELP featured the reprint of Kirby's SPIRIT?
A. HELP vol 2#1 Feb. 1962 had the SPIRIT reprint.

Q. Who drew the UNCLE SAM feature in NATIONAL COMICS #1? Nov. 1941.
A. I would say it was by Lou Fine.
Q. What issues of CRACKAJACK FUNNIES had the famous OWL covers?
A. The OWL was on the covers of CRACKAJACK #28 with others, 31-42 were all OWL covers. #43, the last issue had a TURKEY & THE FIGURES COVER.

More information on Will Hamblet's answers on the Fred MacMurray movie "NO TIME FOR LOVE" from Glenn Hembrine. This started in RBCC #50. The 2c called super hero bit was part of a dream sequence, if my total recall is what it used to be. Fred was a mail bag who worked in underground tunnels etc. In the movie he was a regular guy, but a wee bit stronger than most, so the guys he worked with nicknamed him SUPERMAN. Claudette Colbert was a female newspaper reporter and also the Love interest. I think she was covering a story and somhow she gets knocked out or they have a minor cave in underground. MacMurray saves her, and later on, or while she is unconscious she dreams Fred saves her, but instead of the usual hardhat and work suit she first saw him in he has some kind of costume. It was anywhere near the SUPERMAN costume, but I think it was more like CAPTAIN MARVEL'S. They used oversized furniture in the dream sequences and had Fred floating from a giant chair with Miss Colbert in his arms. A P.S. to this: WHEN WILL PARKER CREATED CAPTAIN MARVEL (then to be known as CAPTAIN THUNDER) HE CHOOSE FRED MacMURRAY TO BE THE MODEL FOR CAPTAIN MARVEL.

A P.S. to Dean Mousmn's OPERATOR 5 check list in #91. There are at least 8 titles now. #8 being INVASION OF THE YELLOW WARLORDS. Thanks to H.J. McEvoy. Anyone have the titles to #6 and 7

NORRIE WHITE...SILVER SPRING, MD.
Q. Who were DC'S first five super heroes?
A. DC'S first five super heroes were in this order: SUPERMAN, CHINESE AVENGER, BATMAN, SANDMAN and ULTRA MAN.
Q. Who was the writer of SUPERMAN of the 50's when Wayne Boring was the artist?
A. Man like Mort Weisinger, Otto Binder etc.
Q. Was there ever a SUPERBOY ANNUAL?
A. Yes there was.
Q. Who did the art for THE LEGION OF SUPER HEROES in ADVENTURE COMICS #300-330?
A. John Forte did many.

JAMES BARTISHA...CHICAGO, ILL.
Q. Did MARVEL have in its ranks an artist known as Tony Esposito?
A. I believe you are thinking of Mike Esposito who worked for both MARVEL & DC.

ROBERT HAY...ROSEVILLE, CALIF.
Q. Enclosed is an xerox of the first page of what I believe is the centerfold to an early Timely comic. It's a SUB-MARINER story and on the second page of the four pages that I have is signed by Bill Everett and dated 4-39. Please identify what book it is from and is it a centerfold?
A. Rick Darell has the answer: This is page 7 of the SUB-MARINER story from MARVEL #1 Nov. 1939. Story is 12 pages long and no, this is not the centerfold. Pages 8 & 9 are the center pages. This is the back side of #8.

NORMAN WILKERSON...FRESNO, CALIF.
Q. I have MICKEY MOUSE SUMMER FUN #1 1958 by Dell. Do you know the value of these book/in good to fine condition?
A. Somewhere Around $3.
Q. I own a cast iron bank, featuring the characters of MUTT & JEFF, dating back to about 1910. Can anyone tell me the value of this article? It is in fine condition.
A. Anyone able to answer this?
Q. How many F.C Paperbacks were published and what were their titles?
A. There were 5, THE VAULT OF HORROR, TALES FROM THE CRYPT, TALES OF THE INCREDIBLE, THE AUTUMN PEOPLE, AND TOMORROW MIDNIGHT.
Q. Does anyone have any idea why ADVENTURE COMICS #247 is exceedingly hard to find, aside from the fact that it was the first LEGION OF SUPERHEROES story?
A. Maybe that is it?

The following index has been compiled by NORMAN WILKERSON:

INDEX TO THE CONAN PAPERBACK BOOKS

PUBLISHED BY LANCER BOOKS

(Note: Books are arranged in the order of chronological, biographical chapters of Conans' life, as established by Lancer Books.)

CONAN 1967 Cover by Frank Frazetta 221 pages

"The Hyborian Age": Part 1, by Robert E. Howard
Originally published in The Phantagraph, February, August, and October-November, 1936.
13 pages

"The Thing in the Crypt", by Lin Carter and L. Sprague de Camp
First Publishing
17 pages

"The Tower of the Elephant", by Robert E. Howard
Originally published in Weird Tales, March 1933.
30 pages

"The Hall of the Dead", by Robert E. Howard and L. Sprague de Camp
Originally published in The Magazine of Fantasy and Science Fiction, February 1967.
26 pages

"The God in the Bowl", by Robert E. Howard
Originally Published in Space Science Fiction, September 1952.
24 pages

"Rogues in the House", by Robert E. Howard
Originally published in Weird Tales, January 1934.
31 pages

"The Hand of Nergal", by Robert E. Howard and Lin Carter
First Publishing
27 pages

"The City of Skulls", by Lin Carter and L. Sprague de Camp
First Publishing
32 pages

CONAN OF CIMMERIA 1969 Cover by Frank Frazetta 189 pages

"The Curse of the Monolith", by L. Sprague de Camp and Lin Carter
Originally published as "Conan and the Cenotaph" in Worlds of Fantasy, Vol. 1, No. 1, 1968.
18 pages

"The Bloodstained God", by Robert E. Howard and L. Sprague de Camp
Originally published in Tales of Conan (1955).
[illegible] pages

"The Frost Giant's Daughter", by Robert E. Howard
Originally published as "Gods of the North" in The Fantasy Fan, March 1934.
11 pages

"The Lair of the Ice Worm", by L. Sprague de Camp and Lin Carter
First Publishing
18 pages

"Queen of the Black Coast", by Robert E. Howard
Originally published in Weird Tales, May 1934.
37 pages

"The Vale of Lost Women", by Robert E. Howard
Originally published in Magazine of Horror No. 15, Spring 1967.
21 pages

"The Castle of Terror", by L. Sprague de Camp and Lin Carter
First Publishing
21 pages

"The Snout in the Dark", by Robert E. Howard, L. Sprague de Camp, and Lin Carter
First Publishing
28 pages

CONAN THE FREEBOOTER 1968 Cover by John Duillo (?) 223 pages

"Hawks Over Shem", by Robert E. Howard and L. Sprague de Camp
Originally published in Fantastic Universe Science Fiction, October 1955.
39 pages

"Black Colossus", by Robert E. Howard
Originally published in Weird Tales, June 1933.
45 pages

"Shadows in the Moonlight", by Robert E. Howard
Originally published in Weird Tales, April 1934.
39 pages

"The Road of the Eagles", by Robert E. Howard and L. Sprague de Camp
Originally published in Fantastic Universe Science Fiction, December 1955, as "Conan, Man of Destiny".
34 pages

"A Witch Shall Be Born", by Robert E. Howard
Originally published in Weird Tales, December 1934.
51 pages

CONAN THE WANDERER 1968 Cover by John Duillo (?) 222 pages

"Black Tears", by L. Sprague de Camp and Lin Carter
First Publishing
[illegible] pages

"Shadows in Zamboula", by Robert E. Howard
Originally published in Weird Tales, November 1935.
37 pages

"The Devil in Iron", by Robert E. Howard
Originally published in Weird Tales, August 1934.
39 pages

"The Flame Knife", by Robert E. Howard and L. Sprague de Camp
Originally published in Tales of Conan (1955).
98 pages

CONAN THE ADVENTURER 1966 Cover by Frank Frazetta 224 pages

"The People of the Black Circle", by Robert E. Howard
Originally published in Weird Tales, September, October, and November, 1934.
90 pages

"The Slithering Shadow", by Robert E. Howard
Originally published in Weird Tales, September 1933.
38 pages

"Drums of Tombalku", by Robert E. Howard and L. Sprague de Camp
First Publishing
50 pages

"The Pool of the Black One", by Robert E. Howard
Originally published in Weird Tales, October 1933.
33 pages

CONAN THE BUCCANEER 1971 Cover by Frank Frazetta 191 pages

"Conan the Buccaneer", by L. Sprague de Camp and Lin Carter
First Publishing
172 pages

CONAN THE WARRIOR 1967 Cover by Frank Frazetta 222 pages

"Red Nails", by Robert E. Howard
Originally published in Weird Tales, July, August, September, and October 1936.
94 pages

"Jewels of Gwahlur", by Robert E. Howard
Originally published in Weird Tales, March 1935.
52 pages

"Beyond the Black River", by Robert E. Howard
Originally published in Weird Tales, May and June 1935.
65 pages

CONAN THE USURPER 1967 Cover by Frank Frazetta 256 pages

"The Treasure of Tranicos", by Robert E. Howard and L. Sprague de Camp
Originally published as "The Black Stranger" in Fantasy Magazine, March 1953.
106 pages

"Wolves Beyond the Border", by Robert E. Howard and L. Sprague de Camp
First Publishing
54 pages

"The Phoenix on the Sword", by Robert E. Howard
Originally published in Weird Tales, December 1932.
32 pages

"The Scarlet Citadel", by Robert E. Howard
Originally published in Weird Tales, January 1933.
51 pages

CONAN THE CONQUEROR 1967 Cover by Frank Frazetta 224 pages

"Conan the Conqueror", by Robert E. Howard
Originally published as "The Hour of the Dragon" in serial form in Weird Tales.
231 pages

CONAN THE AVENGER 1968 Cover by Frank Frazetta 192 pages

"The Return of Conan", by Bjorn Nyberg and L. Sprague de Camp
Originally published as "Conan the Victorious" in Fantastic Universe Science Fiction, September 1957.
139 pages

"The Hyborian Age": Part 2, by Robert E. Howard
Originally published in The Hyborian Age (1938).
18 pages

CONAN OF AQUILONIA Not Yet in Print

CONAN OF THE ISLES 1968 Cover by John Duillo (?) 189 pages

"Conan of the Isles", by L. Sprague de Camp and Lin Carter
First Publishing
168 pages

TOM SULIK...VENTNOR, N.J.
Q. Name the five best Golden Age CAPTAIN AMERICA stories you have read?
A. This isn't easy and these aren't in order but I do like these: THE CASK OF THE BLACK TALON (C.A. #9); THE PHANTOM HOUND OF CASSILFF MOOR (C.A. #10); RED SKULL'S DEADLY REVENGE (C.A. #16 which was the sequel to YOUNG ALLIES #4); SUB-MARINER'S REVENGE (C.A. #17); THE MIKADO'S SUPER SHELL (C.A. #18). Not to be overlooked was the two

part PRINCESS OF THE ATOM from U.A. #25 and 26.

Q. Did Simon & Kirby actually do all the work on YOUNG ALLIES #1?

A. No, they only did the splash pages. The rest of the art was by C. WOJNIDSKI.

Q. Which Human Torch-Sub-Mariner battle did you like best?

A. I'll be different and say HUMAN TORCH #5 which had TORCH as the villain vs good guy HUMAN and TORO.

Q. Who created and drew the PATRIOT in MARVEL MYSTERY #21?

A. I don't know who created him but Ray Gill was the writer. Art looks like that of George Mandell.

Glenn Bray asked this question back in #91 and Joe Wehrle Jr. of Pennsylvania,Pa. sends in this answer: The question concerned LI'L ABNER COMICS and FEARLESS FOSDICK; LI'L ABNER for the 1949 carried FEARLESS FOSDICK BATTLES "ANTIAGE" complete in that issue. That's the only issue I have data on. But I can recommend to your readers the CAPP book, FEARLESS FOSDICK, HIS LIFE AND DEATHS published by Simon & Schuster in 1956...contains four complete FOSDICK stories.

mENS EYRON...SHERMAN OAKS, CALIF.

Q. What year was BEST-SELLER #1 (FAILSPIN TOMMY) published and how long did it run?

A. It was a one shot and I do not know the date but would guess around 1946.

dAVID HORWITZ...LAKEMONT, N.Y.

Q. I have a coverless TALES OF SUSPENSE that has the origin of IRON MAN and 2 other stories like LAST ROCKET etc. What issue is it and what is the year?

A. This is #39 March 1963. In it's coverless condition..not worth more than $1.50.

Q. Could you tell me if Jack Kirby is coming out with anymore DAYS OF THE MOB?

A. The book is dead.

Q. I have a 1903 comic section of the NEW YORK PRESS. What is it worth? There are two pages (four sides).

A. Since you didn't mention the names of the strips I couldn't really say. Maybe $5.

WILL HARBERT...SANTA MONICA, CALIF.

Q. What issue of WELL or CAPTAIN MARVEL ADVENTURES had C.M. visiting the set where the CAPTAIN MARVEL serial was being made?

A. From M.C. GOODWIN: I think I've read every C.M story up to about 1945 and I'm sure I'd have seen this on as the serial came out in 1941 but I haven't. I'm sure I would have remembered it if I had.

Q.A. That character you asked about who played an organ to change into a superhero was FOX'S PUPPETEER (also know as CAPTAIN V.) He was in ALL YOUR COMICS 1 1944, EVERYBODY'S COMICS #1 1944, ALL CHEAP #1 1945, ROCKET KELLY #2 Winter 1946 and BLUE BEETLE #46 July 1947.

To all the fans who have asked about Steranko's HISTORY OF COMICS Vol.2, I can now say it is out and most of you who have ordered it should have it by now and know the wait was well worth it. This is the kind of detailed articles I like to read. Off hand I only saw across two errors. One being he reprinted the cover of MILTYANN #13 twice. (page 54 and 168). Two being the error where he said a miniature comic was used as a special bonus with CAPTAIN MARVEL #23 and he also showed one with the cover of 23 when it was really #20 the miniature was given free with. In fact the cover of #20 has CAP pedaling to the miniature and saying "HOOK PAIGE HERE'S A SPECIAL TREAT FOR YOU!" All and all it is one of the best books on comics I've ever read.

AND I WANT TO TAKE OUT TIME TO THANK BOB WEBER , CREATOR OF THE COMIC STRIP "MOOSE", FOR WRITING AND TELLING ME HOW MUCH HE ENJOYS MY COLUMN. BOB ALSO ENCLOSED A PROFILE ON HIMSELF THAT I THINK I'LL PASS ONTO MY READERS. THERE IS NO FINER TO THE HONOR (WHICH I JUST SNARFED) THAT "MOOSE MILLER" IS MY UNCLE. I ALSO WANT TO THANK BOB FOR THE DECALS HE SENT OF MOOSE AND FAMILY.

PROFILE

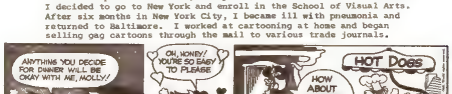
BOB WEBER CREATOR OF MOOSE

Bob Weber, creator of "Moose," literally stands head and shoulders above most cartoonists - he's six feet three and a half inches tall, has dark brown hair, deep-set blue eyes and an almost constantly present smile which telegraphs his innate good humor and joy of living. We asked Bob, who grew up in Baltimore, Maryland, (he was born there on June 26, 1934) how he became a cartoonist. He replied:

"When I was twelve years old I became fascinated, like most boys, by comic strips and cartooning, but unlike most, this captivation never lessened and before I knew it I was copying and imitating other cartoonists whenever I could.

"While in high school, I wrote a letter to Bob Grams, staff cartoonist for the Baltimore News-American, asking how I could become a cartoonist, and received a two-page answer with an invitation to come in and talk. I accepted his invitation and after being encouraged by Mr. Grams, I won a prize in the annual cartoon contest of the national scholastic supplement to the school newspaper. Much encouraged, I attended evening and Saturday classes at the Maryland Institute of Art.

"High school drifted by and, while my friends continued their educations at colleges and universities, I took a temporary job to give me time to puzzle out for myself just where I was headed. Eventually, I decided to go to New York and enroll in the School of Visual Arts. After six months in New York City, I became ill with pneumonia and returned to Baltimore. I worked at cartooning at home and began selling gag cartoons through the mail to various trade journals.

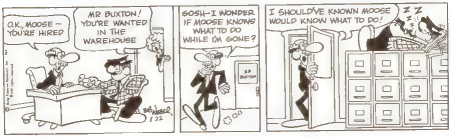

ANYTHING YOU DECIDE FOR DINNER WILL BE OKAY WITH ME, MOLLY!
OH, HONEY, YOU'RE SO EASY TO PLEASE
HOT DOGS
HOW ABOUT SOMETHING QUICK, MOOSE?

I'VE TRIED EVERYTHING MOOSE ! I JUST CAN'T SEEM TO LOSE WEIGHT
YOU NEED SOME OUTSIDE ACTIVITY, MOLLY - WHY DON'T YOU GO HORSEBACK RIDING ?
WHY DIDN'T I THINK OF THIS BEFORE ?
JOE ! BRING ANOTHER HORSE !
BobWeber

"At the age of 21, I met the girl, Jean McCullough, and wanting to get married, decided I'd need a steadier income than free-lance cartooning afforded. I went to work for Westinghouse as a technical illustrator. Three years later, the yen to get away from "straight" figures kept haunting me. I found myself once again reverting to cartooning whenever I could and the resulting feeling from such doodling was not only enjoyable but exciting.

"When government contract cut-backs caused a lay-off at Westinghouse, my wife suggested that since I really wanted to become a cartoonist, we move to New York City where most of the major publications were located. We made the move in January 1959 and, for the first four weeks, while I drew gag cartoons during the day, I worked nights in the accounting department of a bank. My gag cartoons began clicking with a number of magazine editors, so I gave up the bank job to devote full time to cartooning. My cartoons were soon appearing in all of the major magazines. In addition, I wrote gags for a number of the country's leading comic strips.

"The style of my gag cartoons leaned toward comic strip humor and I was urged by Sylvan Byck, Comics Editor of King Features Syndicate, to try a comic strip. I took the father or "Pop" figure which appeared more often in my gag panels and, around this personality, built a funny family. I wrote up a character sketch of each member of the family and sent the collection to the editors at King Features. They expressed an interest and asked to see some sample strips. I drew up nine strips and a week later got word that "Moose" and his family were in.


O.K., MOOSE - YOU'RE HIRED
MR BUXTON ! YOU'RE WANTED IN THE WAREHOUSE
GOSH - I WONDER IF MOOSE KNOWS WHAT TO DO WHILE I'M GONE ?
I SHOULD'VE KNOWN MOOSE WOULD KNOW WHAT TO DO !
Z Z
BobWeber '22

"The first "Moose" daily comic strip appeared on September 20, 1965. Today, "Moose" appears in over 200 daily and Sunday newspapers. It also appears in children's cut-out books, coloring books, on decals, in comic books and a soon-to-be-released collection of strips in a paperback book.

"In 1964, I was one of five cartoonists invited by the National Cartoonists Society to make a six week tour of U. S. bases in the Caribbean Area to entertain troops there.

"My wife, Jean, and I now reside in Norwalk, Connecticut, along with our three children - Bob, Jr., age 12; Cindy, age 9; and our new baby boy, Thomas."

STRANGE ADVENTURES INDEX

#195 December 1966 *C-Jack Sparling
12 SECRET OF THE THREE EARTH DOOMS A-Lee Elias
12 ANIMAL-MAN, HERO OR FREAK Animal Man, *A-Jack Sparling

#196 January 1967 *C-Jack Sparling
14 MYSTERY OF THE ORBIT CREATURES A-Lee Elias
10 THE MAN WITH THE COMPUTER EYES *A-Jack Sparling

#197 February 1967 CA-C. Infantino, CI-George Roussos
8 THE HOSTILE HAMELT *A-Howard Purcell
8 ALIEN FOR RENT *A-Jack Sparling
9 THE EGGS THAT HATCHED ROBOTS

#198 March 1967 *C-Jack Sparling
12 DANGER! EARTH IS DOOMED *A-Mort Meskin
12 THE APES WITH BIZARRE POWERS Immortal Man, *A-Jack Sparling

#199 April 1967 CA-C. Infantino, CI-George Roussos
9 THE ROBOTS OF THE ROUND TALBE A-Lee Elias
6 THE SECRETS OF THE TOTEM POLE DC Classic
8 WHO STOLE MY BODY?

#200 May 1967 CA-C. Infantino, CI-George Roussos
8 THE GUARDIAN EYE Enchantress, A-Howard Purcell
8 THE LAIR OF THE DRAGONFLY DC Classic
8 THE MAN WITH THE COMET HEAD *A-Jack Sparling

#201 June 1967 CA-C. Infantino, CI-G. Roussos
12 THE CACKLING CONJUREH *A-Mort Meskin
12 THE MOD GORILLA BOSS Animal Man, *A-J ck Sparling

#202 July 1967 First artistic change in logo. CA-C. Infantino, CI-George Roussos
8 THE MONSTER-MAKER OF MADISON AVENUE *A-Joe Orlando
6 THE HAND OF DOOM DC Classic
9 ROBINSON CRUSOE OF THE SKY A-Lee Elias

#203 August 1967 CA-C. Infantino, CI-George Roussos
11 THE WINGED BEASTS OF NIGHTMARE SWAMP A-Lee Elias
12 THE SPLIT MAN Split Man, *A-Jack Sparling

#204 September 1967
8 INSTANT TRIPS--INSTANT DANGER
6 THE MAN WHO DISCOVERED THE WEST POLE SA# 64 Jan. 1956
9 THE CRAZY QUILT MAN *A-Mort Meskin

#205 October 1967 CA-C. Infantino, CI-George Roussos
17 WHO HAS BEEN LYING IN MY GRAVE? First Deadman, A-Carmine Infantino
W-Arnold Drake
6 WAR OF THE MIND READERS SA# 65 Feb. 1956

#206 November 1967 *C-Mike Sekowsky
17 AN EYE FOR AN EYE Deadman, A-Neal Adams, I-G. Roussos
6 THE EARTH-DROWNERS DC Classic, SA# 64 Jan. 1956

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#207 December 1967 C-Neal Adams
17 WHAT MAKES A CORPSE CRY? Deadman, A-Neal Adams
6 MAN OF A THOUSAND SHAPES SA #66 Mar. 1956

#208 January 1968 C-Neal Adams
17 HOW MANY TIMES CAN A GUY DIE? (Parts 1 & 2), A First: A double-page spread of only the top half of pages 12 & 13, mostly zip-a-tone. A-Neal Adams, W-Jack Miller. First app. of Eagle, DM
1 THEY HAUNT THE SEA LANES Text (Ghostly deadmen of the seas)
6 GORILLAS IN SPACE Demand Classic, SA #64 Jan. 1955

#209 February 1968 C-Neal Adams
23 HOW MANY TIMES CAN A GUY DIE? (Parts 3 & 4), First double-full page spread(pages 16 & 17). Deadman, A-Neal Adams
6 THE MAN WITH FOUR MINDS Demand Classic, SA #69 June 1956

#210 March 1968 C-Neal Adams
13 HIDE AND SEEK Deadman, A-Neal Adams
2 TIME-TRAVELING INTO THE PAST AND FUTURE Just Imagine, SA #6 Mar.
8 DESIGNS FOR DISASTER Demand Classic, *A-Bill Ely

#211 April 1968 C-Neal Adams
17 HOW CLOSE TO ME MY KILLER? Deadman, A-Neal Adams, W-Jack Miller
8 EARTH VICTORY--BY A HAIR Demand Classic, Space Museum, SA#124

#212 (May)-June 1968 First bi-monthly issue C-Neal Adams
17 THE FATAL CALL OF VENGEANCE Deadman, A & W-Neal Adams
8 THE MAN WITH THE OPART EYES A-Lee Elias

#213 (July)-August 1968 C-Neal Adams
17 THE CALL FROM BEYOND Deadman, First double-page spread of three slanting panels(pages 13 & 14). A & W-Neal Adams
8 HALF-MAN...HALF-ALIEN

#214 (September)-October 1968 C-Neal Adams
23 TO HAUNT A KILLER Deadman, A-Neal Adams, First single story issue

#215 (November)-December 1968 C-Neal Adams
17 A NEW LEASE ON DEATH (Part 1), Deadman, A-Neal Adams
8 THE INCREDIBLE MUTATED MAN

#216 (January)-February 1969 C-Neal Adams
17 ALL THIS HAS GONE BEFORE BUT I STILL EXIST Deadman, A-Neal Adams, Last panel, on page 13: "Hey, A Jim Steranko Effect"
1 WONDERFUL WORLD OF COMICS #7 Text of questions and answers
6 I LOST MY PAST Demand Classic, *A-Mort Drucker

#217 (March)-April 1969 Artistic change of logo C-Neal Adams
15 SECRET OF THE ETERNAL CITY Adam Strange, A-Mike Sekowsky, I-Frank Giacoia, W-Gardner Fox. Showcase #17 December 1958
8 THE RISE OF THE ATOMIC KNIGHTS Atomic Knights, SA #117 June 1960

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#218 (May)-June 1969 C-Neal Adams
10 THE PLANET AND THE PENDULUM Adam Strange, A-Mike Sekowsky,
I-Joe Giella, W-Gardner Fox, Showcase #17 December 1958
6 INTERPLANETARY INSURANCE, INC. A-Infantino, I-Barry, W-Sid Gerson
9 MENACE OF THE WATER-RAIDERS Atomic Knights, SA #120 Sept. 1960

#219 (July)-August 1969 C-Joe Kubert
First 15¢, 36 page(including covers) issue.
10 MENACE OF THE ROBOT RAIDERS Adam Strange, A-Carmine Infantino,
I-Bernard Sachs, W-Gardner Fox, Mystery In Space #53 Aug. 1959
9 THE CAVEMEN OF NEW YORK Atomic Knights, SA #123 Dec. 1960
6 SPACE-FLIGHT TO DANGER Space-Cabby, A-Gil Kane,
I-Bernard Sachs, W-Otto Binder

#220 (September)-October 1969 *C-Joe Kubert
9 THE BRAST FROM THE RUNAWAY WORLD Adam Strange, A-Carmine Infantino
I-Bernard Sachs, W-Gardner Fox, Mystery In Space #55 Nov. 1959
6 THE STAR-OSCAR SA #34 July 1953
9 THE LOST CITY OF LOS ANGELES Atomic Knights, SA #126 March 1961

#221 (November)-December 1969 C-Murphy Anderson
9 THE DUEL OF THE TWO ADAM STRANGES Adam Strange, A-C. Infantino,
I-Bernard Sachs, W-Gardner Fox, Mystery In Space #59 May 1960
6 THE SQUARE EARTH A-Sy Barry, W-Otto Binder
9 WORLD OUT OF TIME Atomic Knights, SA #129 June 1961

#222 (January)-February 1970 *C-Gil Kane
10 BEYOND THE WALL OF DEATH A new Adam Strange story, A-Gil Kane
I-Murphy Anderson, W-Denny O'Neil
4 TREASURE PLANET A-G. Kane, I-B. Sachs, W-G. Fox
9 THANKSGIVING DAY--1990 Atomic Knights, SA #132 Sept. 1961

#223 (March)-April 1970 C-Murphy Anderson
9 THE BRAST WITH THE SIZZLING BLUE EYES Adam Strange, A-C. Infantino
I-Bernard Sachs, W-Gardner Fox, Mystery In Space #62 Sept. '60
6 THE GENIUS EPIDEMIC SA #21 June 1952
9 WAR IN WASHINGTON Atomic Knight, SA #135 Dec. 1961

#224 (May)-June 1970 C-Murphy Anderson
9 THE WEAPON THAT SWALLOWED MEN Adam Strange, A-Carmine Infantino,
I-Murphy Anderson, W-Gardner Fox, Mystery In Space #63 Nov '60
6 THE PLANET THAT ADVANCED BACKWARD A-Sid Greene, I-Bernard Sachs,
W-Bill Finger
8 THE ATTACK OF THE GIANT DOGS Atomic Knights, SA #138 March 1962

#225 (July)-August 1970 C-Joe Kubert
9 THE RADIOACTIVE PERIL Adam Strange, A-Carmine Infantino,
I-Murphy Anderson, W-Gardner Fox, Mystery In Space #64 Dec '60
6 THE WOODEN WORLD WAR A-S. Greene, I-B. Sachs, W-J. Broome
9 MENACE OF THE METAL-LOOTERS Atomic Knights, SA #141 June 1962

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#226 (September)-October 1970 *C-Joe Kubert
First cover with no inside story. Artistic change in logo, first cover with art pushed to side so inside stories could be listed on cover.
First 25¢, 68 page(including covers) issue.
9 THE MECHANICAL MASTERS OF RANN Adams Strange, A-C. Infantino,
I-Murphy Anderson, W-Gardner Fox, Mystery In Space #65 Feb '65
8 GLORY RIDE TO PLUTO A-Sid Greene, W-John Broome
6 THE COUNTERFEIT EARTH A-Joe Kubert, W-Otto Binder
6 A LETTER FROM THE FUTURE SA #30 March 1953
4 EARTH'S UNLUCKY DAY SA #40 January 1954
8 THE MAGIC-MAKER OF RANN First story(in text form) with art,
a new Adam Strange story, A-Murphy Anderson, W-Gardner Fox
15 WHEN THE EARTH BLACKED OUT Atomic Knights, SA #144 Sept. 1962

#227 (November)-December 1970 C-Joe Kubert
6 THE MAN WHO COULDN'T DROWN SA #68 May 1956
8 EARTH...CONDEMNED WORLD A-John Giunta, W-Otto Binder
9 CHALLENGE OF THE GIANT FIREFLIES Adam Strange, A-C. Infantino,
I-Murphy Anderson, W-Gardner Fox, Mystery In Space #67 May '61
6 THE TIME KILLER SA #35 August 1958
6 THE WINNER Text story with art, A-M. Anderson,
W-Denny O'Neil
6 CALLING SPACE-DOCTOR DUNCAN A-Gene Colan, I-B. Sachs, W-Broome
16 THE KING OF NEW ORLEANS Atomic Knights, SA #147 Dec. 1962

#228 (January)-February 1971 C-Neal Adams
6 THE DAY THE EARTH SPLIT IN TWO A-S. Greene, I-Sachs, W-J. Broome
9 THE FADAWAY DOOM Adam Strange, A-C. Infantino,
I-Murphy Anderson, W-Gardner Fox, Mystery In Space #68 Jun.'61
6 DREAM-JOURNEY THROUGH SPACE SA #58 July 1955
6 THE HOTHOUSE WORLD A-Mort Duoker, I-J. Giella, W-G. Fox
6 THE LAST TELEVISON BROADCAST ON EARTH A-Sid Greene, I-Joe Giella,
W-Bill Finger
6 DETOUR IN TIME A-Jerry Grandenetti, I-Giella, W-Fox
16 THE PLANT THAT HATED HUMANS Atomic Knights, SA #150 March 1963

#229 (March)-April 1971 *C-Murphy Anderson
6 THE LAST MILE OF SPACE A-Murphy Anderson, W-John Broome,
Mystery In Space #17 Dec.-Jan. 1954
9 MENACE OF THE AQUA-RAY WEAPON Adam Strange, A-Carmine Infantino,
I-Murphy Anderson, W-Gardner Fox, Mystery In Space #69 Aug.'61
6 THE DAY SCIENCE RAN WILD SA #82 July 1957
6 THE ELECTRIC MAN SA #54 March 1955
6 THE MAD PLANET A-Virgil Finlay, W-Sid Gerson,
Mystery In Space #19 Apr.-May 1954
6 THE HANDS FROM NOWHERE SA #22 July 1952
15 DANGER IN DETROIT Atomic Knights, SA #153 June 1963

#230 (May)-June 1971 C-a wash by Murphy Anderson
6 SECRET OF THE MOON SPHINX A-Carmine Infantino, I-Bernard Sachs
W-Otto Binder, Mystery In Space #36 February-March 1957
16 THREAT OF THE WITCH-WOMAN Atomic Knights, SA #156 Sept. 1953
6 SEARCH FOR A LOST WORLD SA #67 April 1956

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(#230 (May)-June 1971 Continued)

6	THE LIFE BATTERY	SA #78 March 1957
6	PRISONER OF TWO WORLDS	SA #58 July 1955
6	RIDDLE OF THE RUNAWAY EARTH	A-Sid Greene, I-John Giunta, W-Otto Binder, Myster In Space #40 October-November 1957
9	VENGEANCE OF THE DUST DEVIL	Adam Strange, A-Carmine Infantino, I-Murphy Anderson, W-Gardner Fox, Mystery In Space #70 Sep.'61

#231 (July)-August 1971 *C-Murphy Anderson

9	ATTACK OF THE FLYING GORILLAS	(Title changed), SA #125 Feb. 1961
15	HERE COME THE WILD ONES	Atomic Knights, SA #160 Jan. 1964
7	THE MARTIAN MASQUERADER	SA #67 April 1956
6	ASSIGNMENT IN ETERNITY	SA #83 August 1957
1	ZEPPELIN(Ad for the movie)	*Good art
17	THE CHALLENGE OF THE CRYSTAL CONQUERORS	Adam Strange, A-Infantino, I-Joe Giella, W-Gardner Fox, Mystery In Space #71 Nov. 1961

#232 (September)-October 1971 C-Joe Kubert
Change to 52 pages(including covers).

8	HOLLYWOOD IN SPACE	A-Mort Drucker, I-Sy Barry, W-John Broome, Mystery In Space #14 June-July 1953
8	WHO CAUGHT THE LOBORILLA?	Star Rovers, A-Sid Greene, W-Gardner Fox, Mystery In Space #66 March 1961
1	CONTRACTION IN SPACE	Science
15	THE MULTIPLE MENACE WEAPON	Adam Strange, A-Carmine Infantino, I-Murphy Anderson, W-Gardner Fox, Mystery In Space #72 Dec.'61
6	THE MAGNETIC DUEL	A-Murphy Anderson, W-John Broome, Mystery In Space #17 Dec.-Jan. 1954

#233 (November)-December 1971 C-Murphy Anderson

8	EARTH'S FROZEN HEAT WAVE	SA #161 February 1964
1	STRANGE ADVENTURES IN MATHEMATICS	Science, SA #14 November 1951
15	THE INVISIBLE INVADERS OF BANN	Adam Strange, A-Carmine Infantino, I-Joe Giella, W-Gardner Fox, Mystery In Space #73 Feb. 1962
6	THE MAN WHO STOLE THE AIR	SA #51 December 1954
8	WHAT HAPPENED ON SIRIUS-4?	Star Rovers, A-Sid Greene, W-Gardner Fox, Mystery In Space #69 August 1961

#234 (January)-February 1972 C-Joe Kubert

6	THE HUMAN ICICLE	SA #53 February 1955
11	WHERE IS THE PARADISE OF SPACE?	Star Rovers, A-Sid Greene, W-Gardner Fox, Mystery In Space #74 March 1962
7	THE WORLD THAT VANISHED	SA #59 August 1955
14	THE SPACEMAN WHO FOUGHT HIMSELF	Adam Strange, A-Carmine Infantino I-Murphy Anderson, W-Gardner Fox, Mystery In Space #74 Mar.'62

—THE END—

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#2 $5.00
SUPER HEROES #1 .75¢
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Mail to SKY KING, BOX 3636, CHICAGO, ILL

Sky King's *Secret* Signalscope!

1947 was a great vintage year for radio's memorable box-top premiums! One of the classic offerings was the spectacular SKY KING SECRET SIGNALSCOPE from Derby Foods. This was a unique multi-featured gimmick that enjoyed immense popularity. Actually, it was built along the general lines of the CAPTAIN MIDNIGHT DETECTO-SCOPE of the earlier 40's. But where Ovaltine's premium was simply a cardboard tube with a "look-around" mirror at the end, Sky's SIGNALSCOPE was a complex affair with gold colored metal whistle, magnifying lens, secret compartment, a glow-in-the-dark band, and other features. It was a unique item in that it had a bright yellow lithographed metal tube on which Sky King's "Private Code" was imprinted in black.

Here is the original air script of this 1947 radio offer. At the time of this broadcast, the ABC Net was carrying SKY out of Chicago, on alternate weekdays, and the exciting adventures of "The Flying Cowboy" were compulsory after-school listening. The "ANNCR" is Mike Wallace:

ANNCR Keep Listening! After some important news from Peter Pan and me, we'll return to Sky King in "Mountain Detour!"....You know, for a time, Sky King was the only one to have a Secret Signal-Scope. But now, you too can have one! And just think of all the things you can do with this amazingly compact, two-part Signal-Scope! You can send wig-wag and blinker signals in the dead of night! You can send directional-beam signals during the day, and- in each case, you can use Sky King's own private code! It has a wonderful, built-in signal whistle, too. A weird, piercing whistle that you can hear for blocks!

PETER PAN And you can see around corners,-and trees...and you can look right over fences! The other fellows and girls will think you have eyes in the back of your head!

ANNCR Ah, that's right Peter Pan! There's a wonderful, built-in, indestructable polystyrene magnifying glass that fits right into the Signal-Scope, too! Just wait till you see how big even the tiniest things look through this glass!

PETER PAN You should just see the eery, green glow of the Signal-Scope in the dark! It's pretty spooky, but it's perfect for night signals!

ANNCR You better write in for yours, before somebody else in your crowd beats you to it! Now-here's what you do to get one of these wonderful instruments. First, ask your Mom to get a jar of smooth, delicious, energy-packed Peter Pan Peanut Butter...Then, next- take the small, metal disc from inside the jar, or, the little folder from the cover, and mail it along with just 15¢...to Sky King, Box 3636, Chicago 77, Illinois. You got that? The metal disc, or the folder from a jar of Peter Pan Peanut Butter, and 15¢. Send 'em to Sky King, Box 3636, Chicago 77, Illinois. Be sure to print your name and address, plainly, so we'll know where to send your Signal-Scope. Now don't put it off! Send for your Sky King Secret Signal-Scope, today! Now! back to Sky King.....

ORGAN STAB

SKY KING was the "King Of The Rings", thanks to the agency brains who handled Derby Foods' radio promotions. One of the first in a spectacular series of complex and intriguing gimmicks that glowed-in-the-dark was the SKY KING RADAR SIGNAL RING and its' near twin the SKY KING MYSTERY PICTURE RING.

Both of these great premiums featured a square white plastic "stone" on top, which slid into a metal U-retainer fitted through the base of the ring. These rings, along with a couple of others, were all made on the same mold by the Robbins Company, Robbins did most of the manufacturing, and perhaps some of the drop-shipping of the Sky King radio premiums, from their plant in Massachussetts. The bases of these rings are almost identical, both being marked with Sky's winged Propeller insignia (the basic Sky King emblem of the earlier years), and the tops of the ring bases bore the "Flying Crown Ranch Brand" in relief, which could be pressed into candle wax as a secret seal. The only difference in the ring bases is in the shanks, one being slightly curved at the sides. There were other rings in this series, but I have no information on them, nor do I have them in my collection.

The main purpose of the RADAR SIGNAL RING seemed to be the fact that a small cut-out symbol could be placed on the white stone and after holding this up the light briefly "the outline of the symbol would glow mysteriously in the dark."

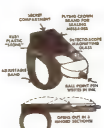
When the MYSTERY PICTURE RING was issued, in 1948, the white top was cut out to enclose a small double-image transparency of Sky King, and a little green plastic disc that "concealed Sky in disguise"...this ring is seldom found in its' complete and original condition as the tiny plastic double-image picture is made of light brown lines on a very small clear plastic square, and is virtually invisible.

New York City collector Hy Mandelowitz wrote recently asking me about the winged propeller emblem, which-of course-is an official Armed Forces emblem, in relation to premiums. Premiums containing this emblem have been issued by CAPT. FRANK HAWKS, ORPHAN ANNIE, HOP HARRIGAN, COL. ROSCOE TURNER, CAPT. MIDNIGHT, and many others. If you were listening to radio in the early 40's, the association is with Capt. Midnight, being used on premiums of the early Ovaltine radio years along with the more famous winged clock. If you were listening to serials in the later 40's, the winged propeller is identified with Sky King, with whom it was associated until 1949, or so. The ring Hy specified is actually a poor copy of the original CAPT. MIDNIGHT 1941 FLIGHT COMMANDER RING, reissued in an aluminum alloy-type metal in the 1950's, via Ovaltine's CAPTAIN MIDNIGHT ADVENTURE THEATRE on the tube.

HIDE MESSAGES IN MODERN COMPARTMENT! Under the Mystery Picture Ring ring has a special compartment for hiding secret or important messages or no one else can find them!

BRANDS SECRET MESSAGES AND SEALS LETTERS! Here's the secret compartment in the ring behind Sky King seal! Just press the Mystery Ring brand on sealing or candle wax...leave your special signature!

In 1949, Sky King radio rings included the SKY KING MAGNI-GLO WRITING RING, another complex glowing premium complete with a "secret stratospheric pen" in miniature! The premium spots claimed it "wrote under water":



Think of it—Powerful ring with a hidden pen that really writes! Built right into it! That's Sky King's amazing Magni-Glo Writing Ring! The other features will thrill you too—the mysterious Glo-Inspector, the Secret Message Compartment, the brilliant Dynamo-Beam, and lots more! Yes, you get all this in the Sky King's Magni-Glo Writing Ring.

A beauty, too! Sturdily made of goldchip metal, with handsome ruby-red plastic "stone." Fits any size finger. You never saw a ring like this before!

Easy to get! Just follow the simple directions at the right. So be sure to send away for Sky King's wonderful Magni-Glo Writing Ring today! This offer is good for a limited time only—so don't miss out!

You never saw a ring with as many exciting features! Cannot say you'd never know this beautiful ring writes in tabooglaze or the dark-magnified

The 1950 radio rings were eclipsed by the giant SKY KING 2-WAY TELE-BLINKER RING, a monstrous hunk of black metal with a long jointed 3-power telescope and telegraph-key clicker case. One of the most expensive rings, it was a whopping twenty-five cents and proof-of-purchase from Peter Pan.

Another huge SKY KING ring was the ELECTRONIC TELEVISION PICTURE RING issued in 1949. Its' most interesting feature was a strip of "Presto-Pad" pictures. When these were cut apart and soaked in water for a short time, or prepared with the Presto-Pad, hidden "television" pictures of the Sky King cast appeared. These pictures could be then placed in the ring so the owner could have "a different ring every day" as it were. Like the TOM MIX RCA '49 TELEVISION SET with film, and other similar premiums, radio was helping to commit semi-suicide as it promoted the other medium constantly.

By the 1950's SKY KING was one of media's most popular juvenile shows of the transitional period, with serials running on both radio and television. Some of the premiums promoted on both radio and tv included the SKY KING NAME AND ADDRESS STAMPING KIT, of 1952, and the SKY KING TV THEATRE, a fascinating part of an Admiral premium offered in 1953. This offering had construction figures of the complete SKY KING cast, complete with airplane, and a stage with "Magic Wand" to move the figures and "television equipment". A script enabled the young producer to present a SKY KING TV SHOW complete with commercials for Admiral TV sets, called "SKY KING IN THE DYNAMITE BEND HOLD-UP".

Sky King premiums ran the gamut from a DETECTO-MICROSCOPE to a SKY KING MAGIC KIT (terrible!) to a SPY-DETECTO WRITER, an automatic decoder with a "rubber stamp"-type printing wheel. A series of Indian motif' rings included a THUNDERBIRD RING, a NAVAJO INDIAN RING, and an AZTEC CALENDAR RING.

COMIC COLLECTOR'S COMMENTS

BY HOWARD P SIEGEL

NEWTONIA PROLOGUE

When the 1971 Goethe Awards were announced, I was quite disappointed when I learned that Don Newton did not win "best fan artist" recognition. "Oh Well," I said, "next year". I'm afraid next year will not come.

On August 24th I learned from Don that he had completed his first pro effort. And what an effort it was. And what it might lead to. But first, most of you steady readers know that Don Newton is most likely the greatest advocate of the greatness of the original Capt. Marvel anywhere. What better reward than to combine artistic talent with the opportunity of doing your favorite character. And that's it! The November issue of National Lampoon carrys the NFP-Capt. Marvel story and the lead in story already made known of how Billy Batson was silenced all these years. I have the photostats in front of me, and the credits read "By Denny O'Neill & C.C. Beck & Don Newton". (Oh how I wish RBCC #94 was being printed tomorrow so that this could be a real exclusive instead of arriving in readers hands at the same time everyone else has made this information known and National Lampoon is on the newsstand). To add to this, it is quite possible that before I mail my column in to G.B. Love that I'll be able to announce that Don has turned permenantly pro and is the Mike Royer to C.C. Beck on "The Big Red Cheese".

For years now I've expected this great talent to be called on by the pros. That's why I have been saving many interesting pieces of art and correspondance that Don has sent to me. For instances, I have a post card of a religious painting Don did as part of a series commission in 1958, his original letters outlining the facts for his FANDOM PROFILE, a letter and snapshot of Don dressed as Captain Marvel for an Arizona TV kiddie show, a drawing and letter telling me about the super heroes he created as a child, and an oil painting of my favorite, Adam Strange which Don graciously did for me and which hangs, well framed on a wall in my home. I can proudly say that I was in on the beginning. I am happy for Don Newton. I hope he goes far. So does our editor, who published Don's first fanart and can say that RBCC and the SPCA was instrumental in instilling comic art into his veins even more than it already was. Shazam!

THE GERALD HARDYK ARCHIVE is a well known collection of comic art, including "Little Orphan Annie". Most of us are not fortunate enough to have even copies of the Cupples and Leon Co. or syndicated newspaper strip stuff on the little redhead. So next issue I'm printing two pages of circa 1924 and 1925 strips. G.B. Love wasn't kidding when he told his readers last issue that RBCC was going overboard to give fandom more for their money.....

JACK DAVIS FANS can now get a paperback with a smattering of his "Superfan" football hero via Signet Books, No. T-5136. It hit the stands in August. This is the strip he does for Pro Football.....

IF YOU'RE STARTLED by what seems to be a cornucopia filled with fanzines of all sizes, descriptions and themes; be advised that this is not a new condition. It seems that even back in the early fandom years the buyer had a plethore of titles to chose from. The years 1964-65-66 were an interesting example in that the same editors put forth several titles at the same time; others, having failed to impress fans with their efforts, went ahead and changed the name of the zine and tried again (with the same failing results). Here is an incomplete list of some of the fanzines of that era; and their publishers. You'll note some well known names in the list:

ACTION HERO-Sherman and Wayne Howard	
ADVENTURE HEROES HIDEAWAY-John Buccafusco	
ALTER EGO-Thomas and Sails	FIGHTING HEROES COMICS-G.B. Love
AMATEUR KOMIX-Gary Asord	FLAME ON-James Hallerin
AMRA-organizational bulletin	FLARE COMICS-Howard Brenner
ANTOLIAN-Dave Kohr	THE FOOB-Marv Wolfman
BARSOOMIAN-Paul Allen	FORUM-
BATMANIA-Capt'n Biljo White	FUTURA-Dan Cassidy
BOMBSHELL-Tony Rutherford	GOLDEN AGE-G.B. Love
BURROUGH S ILLUSTRATED-Joe Wehrle, Jr.	
BURROUGHS READER-TUHULA-Dale Broadhurst	
CARTOONIST-ICAS	GOTHAM GAZETTE-Steve Keles
COMET-Tom Lauria	GREAT CLASSIC NEWSPAPER
COMIC ADVERTISER-Dan Cassidy	COMIC STRIPS-Ed Aprill, Jr.
" BOOK-Alan (Jim) Hanley	GRIDLEY WAVE-Rita Coriell
" COMMENTS-Grey Feldman	HERODOM-Jos. Piscitelli
" EXCHANGE-Jim Dee	HERO HOUSE MAG.-John Cooper
" FAVORITES-Dan Cassidy	HEROES HANGOUT-Rudi Frankie
" FEATURE-Larry Walczak	HEROES ILLUSTRATED-Dick Pryor
" JOURNAL-Dave Armstrong	HOUSE OF HEROES-J. Ryan
" MANIA-Terry Lowrey	IDEM-Richard Morgan
" READER-Glen Johnson	KAPA-alpha-APA
" READERS DIGEST-Robt. Metz	KOMIC-LAGAZOR-Dan Cassidy
" NEWS-Tony Rutherford	KOMIX ILLUSTRATED-Craig Garbett
" VENDOR-Alan Jardo	MAXUDAR-Bob Sheridan
" WORLD-Robt. Jennings	MAGNUS OTUS-Steve Keles
COMICS REVIEW-Mike Garrett	MARVEL GAZETTE-Victor Boruta
CRIME STOPPER-Ken Landgraf, Jr.	MASK & CAPE-Steve Ferrin
CRUSADER-Dave Castronuovo	MATERMIND-Steve Leach
CYCLOPS-	MEN OF MYSTERY-Jeff Gelb
DEATH THIO-Bruce Cardoso	METEOR-Bob Muller
DATELINE COMICDOM-Robt. Butts	MORGUE-Ken Keefe
EC STORY-Ken Dixon	ODD MAGAZINE-Dave Herring
EGOTRIP-John Barrett	OPARIAN-Ken Free
EPIC COMICS-Ray Bartell	PATEWAY TO ADVENTURE-H. Smith
ERBanix-D. Peter Ogden	POWER COMICS-Chas. Rogers, Jr.
ERBdom-"Cas"	RBCC-G.B. Love
THE EYE-Capin. Biljo White	RB Special-G.B. Love
FANDOM SPECIAL-Bruce Cardoso	SLAM BANG-Rick Welngroff
FANTASY ILLUSTRATED-Bill Spicer	SANCTUM-Steve & Wayne Johnson
FAN TO FAN-Robt. Butts	SMASHEROO COMICS-Dick Flinchbaugh
FAWN THE DARK EYED-Joe Wehrle, Jr.	SAVAGE PRINCESS-Mike Vosborg

and the list goes on.....

SONIC-Larry Goltz
SPECTRE-Mike Appel
SPIDER MANUAL-Joe Shea
STAR STUDDED COMICS-Texas Trio
STORIES OF SUSPENSE-Marv Wolfman
SUPER ADVENTURES-Marv Wolfman
SUPER HEROES ANONYMOUS-Richard Shields, Bill Shelley, Bill Englebert
SUPER HERO-Richard Buckler
SUPER TREATER-Tondon Mitchell
TEXANS ONLY-Kent Russell
THROUGH THE LENS-Steve Perrin
TINDERBOX-Gene Klein
TRADING POST-Ross Knight
TRUMPET-Reamy
VOICE OF COMICDOM-Marty Arbunich
WEB SPINNER-Mike Appel
WOW COMICS-Dan Wicker
YANCY ST. JOURNAL-Marty Arbunich
YMIR-John Chambers
YOUNG AMERICANS-Anthony Figueroa
ZENITH-Steve & Wayne Johnson

Which leads to this question put to those premiere fanzine collectors JOHN and TOM McGEEHAN. Perhaps you can tell us approximately how many different fanzines were purchaseable since the beginning of it all (starting with AE and Comic Reader)? For you newcomers, both the McGeehans were early pioneers of data indexes with their "House of Info" series and Fanzine Rating Systems. If this sounds like a lead on....you're right. Theirs is a fascinating story and you can bet I'll ask them to let me do a brother-profile sometime.

- -

Several years ago Bob Weinberg sent me this repro of a pulp ad. Since the character is directly related to comic books, it has even more than passing interest. I thought you readers would like to see it.

The Green Lama
and the strange case of the
"Death's Head Face"
A Murder Corporation, from which not even the Green Lama's hidden laboratory is safe, sends its chief executioner, the Man with the Death's Head Face, to "liquidate" the mystic sleuth who fights crime with the age old secrets of the Tibetan Lamas—and it makes a story that is too crammed with exciting thrills and action to miss.
Complete in the September issue of
DOUBLE
DETECTIVE
The magazine that gives the Green Lama's rose back for you.
Now on the stands—10c

BOOK REPORT

STERANKO'S HISTORY OF COMICS - VOLUME II.....

By the time this report appears in print, several dozen reviews will be published. Therefore to those of you who have already purchased the book, and to those of you who have read articles on Steranko's newest effort, bear with me while I cater to the other readers.....

Is Volume II worth $5.00? YES! Was it worth the year's wait? YES!

Statistics: 128 pages (compared to 84 in Vol. I), containing 370 cover repros plus assorted additional pictorial material. The cover is similar to that of volume one - a montage of costumed super heroes, many repeated from the premiere edition. Outstanding are Steranko renditions of Mr. Scarlet, Bulletman, Bulletgirl, Flying Dutchman, Sheena and The Ray. My how Jim can draw women!

Contents: He starts with a heavy coverage of Capt. Marvel, with The Marvel Family & Fawcett thereafter. Blackhawk has a separate chapter and "The Flying Heroes" is the title of the second phase, with Airboy given top billing. Plastic Man follows and acts as entree' for the balance of the Quality line. Volume II ends with a special coverage of Will Eisner and The Spirit.

Again Steranko makes heavy use of personal interviews with the artists and scripters of the Golden Age to delve into the background of those hale on days. This edition is replete with reports on historical activities of the independent "shops", such as the Chesler, Beck-Costanza, Binder-Iger mills. The author makes analogies between the styles and products of these pioneers and the movies or pulps from which their ideas were weaned. Much the same as Volume I. Where Steranko does fault is in his adoration for certain people that causes him to use space in stretching certain points, often repeating them in different wordage. Example: a page relating Jack Cole's bike trip across the country in his youth. In a biography, all right. In a condensed history, unnecessary.

Sure, the completist is going to yell "Hey! You didn't mention some of the miscellaneous titles in the airborne section that had cover repros but no clarification in the te ". But quite frankly, who cares about the contents or longevity of Flying Cadet or Tailspin? The author did his job. He wrote as only an artist influenced by his own talents could. This series is not a multi-editioned index of numbers, dates or page counts. It is rather an historical anthology mixed with biographical treatises and professional observations.

Quite frankly, I'll gladly give Jim my $5.00 now and wait another year for Volume III. I did it for this edition and was rewarded with 500 minutes of entertainment, information and memories.....

AN OPINION

"Undergrounds" started as a good idea. They were a means of fulfilling the desires of a select, but small group . Not commercially salesable on the open market, certain themes were considered taboo by the major publishers of comic books. It is only in recent years that the O'Neill GL/GA type of story line as been made available on the newstands. This is what the early mail order publications promoted. One might stretch the point by including fanzines and other panelology orientated material in the "underground" terminology.

But the main purpose of "undergrounds" has gotten out of hand. The self-proclaimed leaders of today's product had best look at the piles of booklets gathering dust at the Cons this year to make themselves aware of the fact that they have gone off the deep end. They have made their own rules for what constitutes an "underground". The key word to them is pornography. Not the kind of pornography one might find in Penthouse; but rather pornography garnished with sadism, and filled with a rather vague social or political issue which by now is so played out as to be impotent. Their art style is based on the Basil Wolverton school. Their "schtick" is chrome coated paper stock and bright inks which produce an attractive cover. Some of the titles display straw plucking in arriving at a "cute" intonation. Format swiping from Golden Age legitimate comic covers is quite evident. So are some of the so-called "heroes" and "anti-heroes".

Several underground publishers sent me sample copies in the past, no doubt hoping that I would give them a plug. A quick perusal saw them wind up in the garbage. At the last few Cons I studied the latest efforts carefully, hoping to find some sign of normalcy; but my lot was not a rewarding one. Same filth, same discredit to comic art. The situation amounts to a detriment in our efforts to proclaim comic art and its allied innovations as an original form of American art and have it accepted favorably by the general public.

The only salvation seems to be to financially starve the current underground publishers either out of business or force them to produce wares more acceptable and purchaseable. The present product belongs in the cellars of East Village or the alleys of big city red light districts. It does not belong on the tables at comic art conventions nor on the pages of adzines until the themes are cleaned up and their story lines serve a purpose. Leave the drawing of sex organs, pubic hairs and intercourse to the "eight pagers" and "playing cards" which do not enter the realm of our marketplace. Keep the underground idea, but do it where it will encourage the most support and gather the best opinions from outsiders.

"BESTEST".....the salutation I use (and have swiped from Jerry Bails) seems to be on the verge of becoming standard nomenclature for other fans. To those of you who have asked me about the origin, I went to the source and was told that some years back Gardner Fox used it in a letter to Jerry. The latter picked it up, has been using it ever since and now his letters don't seem genuine unless they end with it.....

FANDOM PROFILE

PROLOGUE: It took Peter Mark Roget 50 years to perfect his Thesaurus and have it accepted as a standard reference work in English grammer. MacMillan's computer specialists spent five years compiling the statistics for The Baseball Encyclopedia, now the final word on that sport's official records. In less than one year's time, THE COMIC BOOK PRICE GUIDE has become the same standard reference work of comic books that other equally monumental research efforts struggled to attain in other categories. Even more of an enigma is the fact that its creator was, until its publication, a relative unknown in the field of panelology. One might expect this great contribution to have come from the likes of a Jerry Bails, who, in fact, had this to say when queried about TCBPG's author: "...when he first wrote to me I had no idea who he was, but his letter sounded sincere. I was very pleased when THE PRICE GUIDE became a reality, and I was glad that I gave whatever assistance I could. He was most kind in giving me all the credit he did, because actually I didn't contribute that much...". His name is well known now, and certainly fandom deserves to know more about BOB OVERSTREET.....

BOB OVERSTREET'S panelological interest began back in 1952 with E.C., through the auspices of Landon Chesney, fanzine artist who did the illustrative ads for THE PRICE GUIDE which appeared in RB-CC and other journals. The E.C. Fan Addict Club, Southern Fandom Group and friendships with people like Harry Thomas and Sonny Johnson led to Bob's entry into the world of other comic fans. Get-togethers between these three often dwelled on the ins and outs of comics. Although reference works of various kinds became available in the late sixties, some according to Bob "seemed to satisfy what was needed - a complete book that would represent the field of comic collecting in its entirety, listing all comics published, with values, etc.". Having been in the coin collecting and Bob knew the value of an all-encompassing book, and kept bringing up the subject at the mini-cons he attended. Bob Jennings (Comic World) sat in on some of these meetings, and the group tried to talk Bob, because of his experience, into putting out a guide. Bob reneged, so Mr. Overstreet experimented on his own with a few pages of data. As the snowball rolled down the hill, Bob Overstreet had passed the point of no return, and along the way suddenly realized the monumental task he had before him. But what about Bob Overstreet himself?

First, that picture in the Price Guide ad of Bob working over a drafting table is for real. As a Land Management Specialist for the country's largest newsprint mill, five days a week are spent on such things as cartography, photography, computer programming, operating the base radio station at Calhoun, Tenn., and maintaining a large technical library on forestry. The latter should give you readers a clue as to how Bob was able to coordinate all the data compilation required for TPG. The Overstreet family consists of Bob's wife Martha and sons Jeff and Steve, all part of the team. Jeff and Steve are of Junior High and High School age, and no doubt are fascinated equally by their father's indulgence into Paliontology, Archaeology, Geology, Philosophy and Photography. Some of these interests are byways of his job, all re-

require patience, and the ability to concentrate, prime requisites of putting together TCBPG.

Early this year Bob underwent several operations. When he introduced himself to me while I was chatting with G.B. Love at the New York 1972 Comicon, I found him to be a good looking, rather quite and unassuming gentleman. Meeting Bob was a first in that I had never had the opportunity of knowing my FANDOM PROFILE subjects before I started work on their FP. It was a warm delight to have exchanged pleasantries with him; and it appears that he has recovered completely.

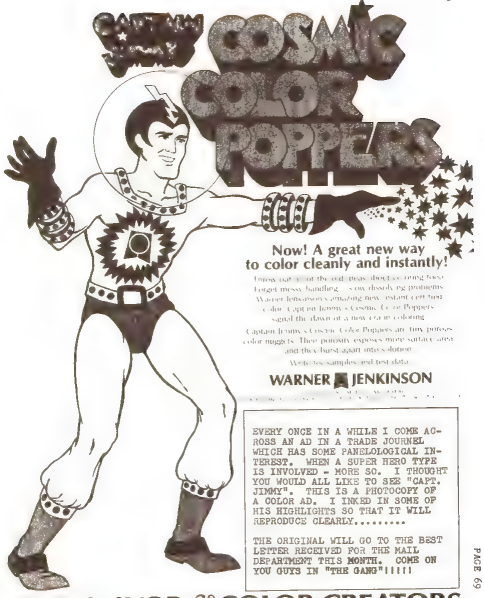
How was the first volume of TCBPG started? Bob began posting all data on index cards in alphabetical order by title. Names were gotten out of adzines, dealers lists, and other material he had been amassing since 1960. Over 2000 hours were spent on the first edition! That included taking photos of covers, typing and proofing the data, laying out the cover with Landon Cheaney's help, striping in the half tones, collating the pages, folding and binding the book (each copy was done by hand!), etc.

After the first volume was published and distributed, many fans sent in additions, corrections, additional cover reprox, etc. The CBPG is now in its second edition, expanded, corrected and available in both soft and hard cover. Plans are to keep it current since new titles, more issues and other previously unavailable information on rarities are sent in by fans. Thus ever year to year-and-a-half, a new PRICE GUIDE will emerge. New fans and collectors will have the advantage of using a reference work that we older hobbiests had to amass by trial and error.

Bob's personal collection, besides a mint set of E.C.'s, includes such items as Detective 27, Capt. America 1, Superman 1, and Walt Disney 1. Carl Bark's Donald Duck is a particular favorite. The Price Guide has changed Bob as a fan he admits. "....as a fan I don't have the time to enjoy my comic collection as I once did. There are so many books that I would like to read again but there is absolutely no time to do it anymore. Judging from the mail I've received over the past two years as well as phone calls, the Guide has had an immediate impact on fandom. It has been purchased by at least one University library in over half the states in the U.S. It seems to be selling very well thru book stores also."

Certainly Bob has enjoyed his task. Deservedly, it has given him a little profit with which he has expanded his collection. More important are the overtures of appreciation, congratulations and admiration he has received.

EPILOGUE: There is no doubt that some day panelology will be regarded in the same esteem as philately and numismatism. Papers and magazines, TV and other media will no longer consider comic collecting as a joke or a little boy's whim. The road has been, and will continue to be a difficult one to travel, but when the halls of Os are reached, it will all have been worth while. Then a hundred thousand fans can look back and reflect upon our foundations. Surely one of the cornerstones will be the image of TCBPG. And when the names of the past masters are read with dedication, the name of BOB OVERSTREET will be there.....



THE FLAVOR & COLOR CREATORS

EVERY ONCE IN A WHILE I COME ACROSS AN AD IN A TRADE JOURNEL WHICH HAS SOME PANELOLOGICAL INTEREST. WHEN A SUPER HERO TYPE IS INVOLVED - MORE SO. I THOUGHT YOU WOULD ALL LIKE TO SEE "CAPT. JIMMY". THIS IS A PHOTOCOPY OF A COLOR AD. I INKED IN SOME OF HIS HIGHLIGHTS SO THAT IT WILL REPRODUCE CLEARLY.....

THE ORIGINAL WILL GO TO THE BEST LETTER RECEIVED FOR THE MAIL DEPARTMENT THIS MONTH. COME ON YOU GUYS IN "THE GANG"!!!!!

SCIENCE FICTION

INSTALLMENT III: Magic and fantasy. Extracted from "Science Fiction; What It's All About" by Sam J. Lundwall, Avon 75440.

This issue another of scifi's main themes will be outlined: the influence and use of magic. Fairy tales and religious allegories have existed since time immemorial. Fire breathing dragons, werewolves, etc. were in literature long before scifi borrowed them; so it is not altogether surprising that one could stretch his imagination and call The Wizard of Oz; Alice In Wonderland and Grimm's Fair Tales modified scifi stories. But isn't that putting the cart before the horse? One could go back further to the Norse Eddas, the mythological tales of Greek and Roman Gods and their Havens; to the Canterbury Tales and Beowulf for earlier material. All of these can be said to have contributed to the sub-branches of sword and sorcery and heroic fantasy. These two branches were best exploited in Weird Tales when writer of the calibre of L. Sprague DeCamp, Robert E. Howard, Fritz Leiber and Clark Ashton Smith got their start. Perhaps a brief biography of some of these great authors is in order at this point:

Clark Ashton Smith (1893-1961) wrote for Weird Tales between 1928-1939. His Zothique stories are set in the distant future in which magic has reappeared and ancient empires are sinking into oblivian and giving way to arid wastes. Here we find a hero fighting sin and demi-Gods under a dying sun. The ray gun gives way to the sword, the rocket car to the flying serpent and two legged horse.

Robert E. Howard is the second of Weird Tale's "Big Three". There is no need to elaborate on his Conen, Kull and Hyboria work since Marvel has done this adequately.

H.P. Lovecraft (1890-1937) was the other member of the triumverate that belongs to this classical group. Howard Phillips Lovecraft's influence on other and future scifi writers is perhaps more appreciated than his literary style. He was the most diligent contributor to Weird Tales; with horror stories featuring demons of the worst kind as such works including "Dream-Quest of Unknown Kadath",(1925), "The Silver Key" (1926) and "Through the Gates of the Silver Key" (1932), well illustrate. In 1939, two scifi fans, August Derleth and Donald Wandrei started Arkham House, a publishing house which featured Lovecrafts work. They also had eight editions of a pulp called The Arkham Sampler which today is a collectors items. Lovecraft was a prolific letter writer and also contributed heavily to fan publications. It is unfortunate that his last years were in poverty, but certainly a look at the scifi paperback section of any book store will attest to his legacy.

One of the earliest and "pure" heroic fantasy writers was Edward John Moreton Drax Plunkett, 18th baron of Dunsany (1878-1958). It is said by some that Lovecraft was strongly influenced by Lord Dunsany whose works were based on Anglo-Saxon folklore. What he did do was to take the folktales out of the 12 year old catagory and upgrade them to the level of the Gothic. A contemporary, James Branch Cabell (1879-1958) utilized similar myths with grater proportions of humor in his writing. Cabell usually set his stories in a world bearing traits of ancient mythology as well as the medieval aura of Southern Europe.

Usually heroic fantasy and sword and sorcery is so absurd that no one can take it seriously. This takes away some of the objections to its violence and overemphysis of sex. Not all works follow these negative approaches. Certainly one classic personifies the opposite....John Ronald Reuel Tolkein's Ring Triology. This English author, born in 1892 wrote his Hobbit tales starting with the Nordic mythological tale of Midgard (Middle Earth) and the peaceful, pipe smoking, tea drinking Hobbits in their cozy dens in the Earths bowels, replete with elves, trolls, dragons and others. A Tolkein cult has emerged and his Trilogy has sold in the millions. There is no need to elaborate on The Ring series or Frodo's quest for the magic ring, Gandalf the magician, the Sauron army of living dead. These are either well known or should be read by beginners to fulfill their basic background.

The heritage of mythology is considerable in this type of scifi, and the Gothic novel seems to furnish many ingredients. One of the earliest is Horace Walpole's The Castle of Otanto (1765). It almost exclusively occupies itself with dilapedated castles, the werewolf moon overhead, evil magicians, compacts with the devil, etc. A plethora of other classics followed from Shelley's Frankenstein to the 1915 Meyrink Golem and beyond to the movies of the thirties and forties. Enter the pulps to join the bandwagon. Amazing Stories, Astounding, Thrilling Wonder, and others. Enter television with its Dark Shadows and others. Enter the comic book with Marvel's Conan and Kull, with DC's abortive effort under the title of Nightmaster. A close scrutiny will reveal that threads of classical works work their way into any and all of these modern vehicles. Including perhaps the greatest exponent of the fantasy themes, EC publications; one finds Edgar Allen Poe, Ariosto's Orlando Furioso (1516), Marquis de Sade's L'Idee sur les Romans (1800), Maturin's Melmoth the Wanderer (1820), Bram Stoker's Dracula (1897), and others providing the basis for scifi's media.

Next issue the Space Opera, one more important theme will be discussed.

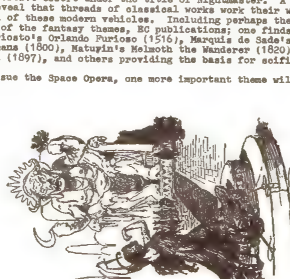
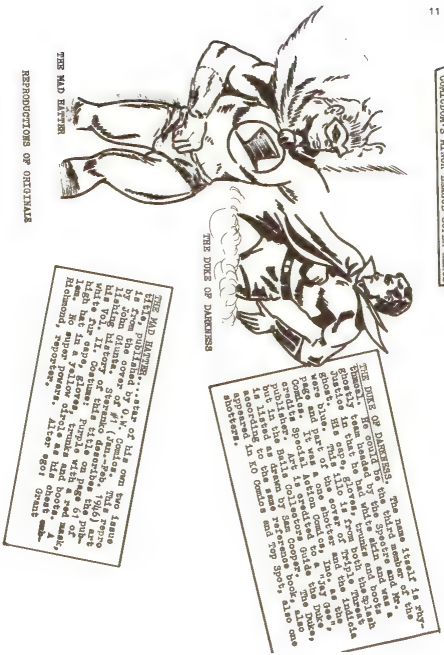


Illustration by J. Allen St. John for *The Master Mind of Mars* by E. R. Burroughs.


REPRODUCTIONS OF ORIGINALS
THE MAD HATTER
THE DUKE OF DARKNESS
COMICDOM'S FINEST SUPER HERO
THE MAD HATTER...creator of Hats com back to life as Phantom Hatter by Ron Haviland (p. 2, #1, Comicdom Giantsize Collector of #'s Comicdom Giantsize Collector of #'s, Comicdom Giantsize Collector of #'s, Comicdom Giantsize Collector of #'s,

MAIL DEPARTMENT

MURRAY MOORE of Norwich, Ontario, Canada has written to me as a true blue science fiction fan about the Lundwall series being concluded next issue. I've offered, and Murray has accepted rebuttal space. His letter will appear in RBCC #95 following the last installment.

And fellow Canadian MIKE CHEKKAS has written a two part treatise on the Opinion page I had several issue back about comic book covers. This led Mike onto the subject of artists. Mike: it would be interesting to see how well Denny O'Neil would do under the "house rules and style" at Marvel. I know that Roy Thomas would have no difficulty in displaying his great writing talent in the "National manner".....

And once again I have to relate the great job the Texas Group (including such personages as good 'ol LARRY HERNDON, radio buff DON MAHIS - both FANDOM PROFILE subjects in the past; JOE DON WILLIAMS, STEVE UTLEY and others) does with their Nostalgia News and Remember When publications.....

To STEVEN BUKVICH and JAMES LARSEN some sage advice: wait a few years before you tackle fanzine publishing fellows. You're not ready yet and your Asgardian Times is worse than bad right now.

Remember STAN BLAIR, publisher of "Stan's Weekly Express"? Well he's moved from Dayton, Ohio to Bellaire, Texas; has gotten over a prolonged illness but is ready to once again track down cheats! He will begin resuming publication shortly. Good deal for fandom!

Thank you WILL HAMBLET for your note. That Chapter Play Index is ready for publication next issue thanks to the help of the messrs. MARK TROST and DENNIS CASEN. And while on the subject of help, DON NEWTON would like to thank the many of you that helped him renew his research library, much of which was lost in the flood that destroyed his home. Don has enough material now and as you know from reading elsewhere in this column, much of it will be used in his collaboration with C.C. Beck.

A nice letter from ROGER SLIFER of Morristown, Ind. telling me that "The Gang" has three new members in the persons of GARY JOHN REYNOLDS, CHUCK FIALA and JIM ENGEL. Welcome aboard you guys! A note from JOHN RYAN explaining that as soon as his schedule permits, he'll be giving us more on the Australian scene. Good deal! Nothing but plus comments on his three part PROFILE which concluded last issue. DALE MANESIS liked CCC in RBCC #93 too.....I wonder why?

CLASSIC COMICS AND CLASSIC ILLUSTRATED specialists would do well to get a very excellent newsletter on the subject from Raymond S. True, 1930 W. Warwick Lane, Roselle, Ill. 60172. I've read the first three issues (the fourth one is due out in October), and found them to be definative and enjoyable reading - even tho I am not a CC or CI collector. Indexes, crossword puzzle, want list, it's all there.....

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Planet Comics 50 vg $10.00

BLACK CAT No.9(NM)(1st S&K Stuntman) $10.00

The comics on the left are all for sale, and are all graded accurately.

Please include .50 for postage,as I am fairly poor at the moment. [illegible] If you receive something from me, which you feel was not graded fairly,please [illegible] write and let me know.

If you wish to trade, my wants are:

EC: Two-Fisted Tales, Valor, Frontline Combat, Piracy, Extra, Impact, [illegible] Psychoanalysis, MD.

I also want:

Comics on Parade, [illegible] the Funnies, Crackajack Funni

Also: BLB's featuring: Tarzan, JC of Mars, Phantom, Lone Ranger, Green Hornet, Shadow, Mandrake, L-9.

Also Fast Action and Feature Books of above. Shadow and Doc Savage comics.

THANKS.

AND TO B.C. of MTL "DICK!!"

PAGE 72

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THE SUPREME MIND: THE ZENITH DATING BACK TO CREATION ITSELF! PRIDE WAS THE UNIVERSE'S LONGEST AND GLORIOUS BEARD. THE GIFT OF THE CHRISTMAS SON OF THE WORSTERDERS' WOULD NEVE CALLED THEIR MAGNIFICENT CHAOS!...
"THEN WHY," THE PEOPLES OF THE GALAXY WOULD ASK, "DOES THIS MAGNIFICENCE SO CHOKE?"
"WHY DOES NIHILISTIS MAINUNBLED, WHILE THE SPIRIT OF THE WORLD WELDING LIE AND MATHEMATICS COMPARE TO THEIR PRESENCE AND PURSING IS THE COMPACT OF WAR."

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Developed to move you, this story is unlike any fictional graphic story history. The subtlety for such a story naturally seems impossible to be in 16 pages. Then how is it possible? How is verve and subtlety maintained in such a small volume? Innovatively, by two text sections that explain. Much that couldn't be explained in the strip without sending the graphic flow in all directions. One of them is "The Afterword". This three page text insert was written to convey all the ideas behind the subtlety and the symbolics of the strip. Only an interview twice the afterword's length would have ex-plained as well as these three additional pages. Then there is the unique:

Excerpts from: The Chronicles of the Creator of the Universe. The excerpts are segments in the story that explain literally what art could not. It is beyond our imagination why you shoulds's love this famious.

Let me warn you if you yet haven't realized it. There is heavy reading here. This fanzine practices the freedom underground comics manifest, but Wordy and involving, literally directed to those who have a serious appreci-ation for what fanzines can promise, New Worlds to Gain is finally here, hoping to fill a few hundred of you into a niche not even dreamed of until now. To buy this fansins is to get involved and to get involved in New Worlds to Gain is to commit oneself to a newer genre in graphic story tell-ing--even to this date, she is totally unique and unsurpassed.

If you are a writer by nature or profession, this magazine is a must for you. If you pass it up you not only pass up a good strip, but also a re-freshing disclosure that comic book writing is not entirely null in new art that will pound into your head and make evident that it takes a script with a new approach to assert a genuine graphic story endeavor. And to everyone else: We are supposing you will be the artist and the writer, so we invite you, each and every one of you, to take a few steps toward new worlds.

NOTE: A Check of Addresses is desperately needed from a few 'old' friends of the Editor. The following people please contact John D. Lopez at the address to the right immediately with 'notes' of their present home addresses. They are: Douglas Adams of Louisville Kentucky, Gary Kistner of Berwyn Ill, the Baltiyans of Alvord Iowa, the Revscons of Baton Rouge Louisiana, Vince Marchesano of Hamilton Ontario and Lars Britt of Mobile Alabama.

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THE CLIFFHANGERS

#6 - MYSTERIOUS DOCTOR SATAN by Earl Blair

EPISODE TITLES: 1) THE COPPERHEAD RETURNS, 2) THIRTEEN STEPS, 3) UNDESSZA TOMB 4) THE HUMAN BOMB, 5) DOCTOR SATAN'S MAN OF STEEL, 6) DOUBLE CROSS, 7) THE MONSTER STRIKES, 8) HIGHWAY OF DEATH, 9) DOUBLE JEOPARDY, 10) BRIDGE OF PERIL, 11) DEATH CLOSES IN, 12) CRACK-UP 13) DISGUISED, 14) THE FLAMING COFFIN, 15) DOCTOR SATAN STRIKES

MYSTERIOUS DOCTOR SATAN was Republic's twentieth serial and the last of four cliffhangers released by that company in 1940. It was, and still is, one of the "classic" examples of cliffhanger "art" (if the term applies) to be made by that or any other studio. The statement is no idle boast, for jammed into 15 episodes and 274 minutes running time were all the elements that serial fans thrived on; mad scientists, destructive robots, fantastic devices, devasting explosions, and action...loads and loads of action!

True, a great many serials included the above ingredients. What, then, made DOCTOR SATAN one of the classic, never to be forgotten serials? The biggest reason, of course, was spelled R-E-P-U-B-L-I-C, the studio whose sole existence and success was based on its ability to produce the finest serials and action westerns. Neither of Republic's main competetors, Universal or Columbia, could match the high production standards that were found in the Republic episodes. The Republic touch. In a sense, lavish, when compared to, say, Columbia's HOLT OF THE SECRET SERVICE, or Universal's MYSTERY OF THE RIVERBOAT, just as Roy Rogers or Gene Autry "B" westerns made by Republic were far above anything PRC or, in the majority of instances, Monogram and the aforementioned Columbia and Universal studios ever produced. Serials and "B" action programmers were Republic's bread and butter, so why not make them the best possible? It is sad that when the theatrical demand for this type of entertainment began to fade in the 1950's, so did Republic. Unable to gear itself to major feature television production, with only scattered successes, Republic was ebbed out of film production in 1959, and, soon thereafter, existence entirely.

But, in retrospect, Republic produced 66 serials, all of which are enjoyable, and half of which deserved to be called "classics". However, more than the fact that a serial was Republic, did not a great serial make (as witnessed by THE INVISIBLE MONSTER or TRADER TOM OF THE CHINA SEAS), so there had to be more to MYSTERIOUS DOCTOR SATAN than that it was Republic.

There was. The script, penned by five of Republic's best serial scripters (Sol Shor, Franklyn Adreon, Ronald Davidson, Norman S. Hall, and Joseph Poland), was one of the most literate and intriguing ever to turn up in a serial. It progressed methodically, keeping a sense of logic about the proceedings. Doctor Satan must first acquire a remote control sell for his new invention, a robot. The acquiring of the cell, etc. are pursued throughout the entire fifteen episodes giving the viewer a tangible storyline to follow. This differs greatly from FLASH GORDON CONQUERS THE UNIVERSE (Universal - 1940), wherein a fiendish malady, "The Purple Death", turns up in chapter one, only to be remedied before the conclusion of that very same chapter. The same holds true for CAPTAIN AMERICA (Republic - 1944). The script jumps from one device or dreaded item to another. First it is the Purple Death (very contagious stuff), then it is the Dynamic Vibrator, followed by the Thunderbolt, etc., etc.

Highlighting MYSTERIOUS DOCTOR SATAN was the bravura performance of Eduardo (spelled Edward in the credits) Cianelli as Doctor Satan. In the role, originally designed for Henry Brandon as a follow-up to his tremendous portrayal as Fu Manchu in Republic's initial serial release of that year, THE DRUMS OF FU MANCHU, Cianelli avoided all the pitfalls that could have marred the serial. Instead, there is a very deliberate, restrained performance that advised the viewer that Doctor Satan wasn't playing around, and could quite possibly take over the world...or at least a pretty big portion of it. The only thing missing from Cianelli's interpretation was the almost total lack of satanic imagery. The original conception, according to Henry Brandon, was to have the character wear slight horns, a goatee, and have a club foot. In the finished product, there isn't even the remotest hint of this approach, and, outside of some unique lighting and a nice bit of business in chapter one, there is nothing in the serial that follows through on this most promising conception.

Sharing the billing honors with Cianelli, was Robert Wilcox as Bob Wayne, secretly "the Copperhead", a masked, obviously pulp-inspired hero. Wilcox was a pleasing personality who never rose above the rank of a "B" leading man. Adequate for the role in DOCTOR SATAN, Wilcox matched Cianelli's underplaying, but came off in parts as though he were on the verge of stepping out of character at any given moment. Yet, his performance is quite satisfactory, and on par with the majority of those turned in leading men in serials. Wilcox was, in real life, married at one time to Diana Barrymore, and it was their tempestuous and unfortunate association with alcohol that was the basis (at least partially) for Miss Barrymore's book, "Too Much, Too Soon".

Overall, though, MYSTERIOUS DOCTOR SATAN is best remembered for the unequalled action sequences performed by Dave Sharpe, doubling for Wilcox. Sharpe, a national tumbling champion, had a long and varied career in motion pictures, dating back to the silents as a child star. After appearing in several of his own series of two-reelers and features, and appearing with such top western stars as John Wayne, Ken Maynard, Harry Carey, Tom Mix and Bob Steele, Dave began gaining a reputation for being one of the best stuntmen in the business. It was at Republic where Dave began displaying his talents to the fullest by supplying the action in JUNGLE GIRL, ADVENTURES OF CAPTAIN MARVEL, SPY SMASHER, DRUMS OF FU MANCHU and many more. Dave, in the meantime had managed to sandwich in one of the starring roles in DARESDEVILS OF THE RED CIRCLE, another tremendous Republic serial smash. It was in MYSTERIOUS DOCTOR SATAN, though, that Sharpe outclassed all competition. The beautiful leaps and dives from second story balconies, off rocks, over tables, into the backs of moving trucks, are breathtaking examples of acrobatic and physical finesse and professionalism. Today, at 63, Sharpe is still strutting, having recently completed CONQUEST OF THE PLANET OF THE APES and THE POSIDEIN ADVENTURE.

If Sharpe's action was fantastic, the exciting score by Cy Feur, punctuating the serial, was equally absorbing. Reworking's of Feur's SATAN score turned up in several other Republic serials, including DICK TRACY VS. CRIME, INC. (1941) and CRIMSON GHOST (1946). Feur recently continued his successful association with motion pictures by producing the highly touted and successful, CABARET with Liza Minnelli.

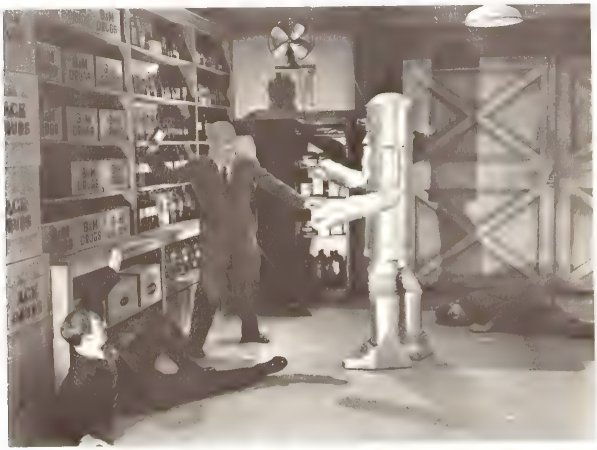
THE STORY: The greatest criminologist in the country is shot and killed by Corbay, a mysterious figure, just outside the State Building moments before Bob Wayne (Robert Wilcox) arrives for his appointment with Governor Bronson (Charles Trowbridge). The governor has been threatened with death by a sinister figure that calls himself Doctor Satan, and has called Bob in to tell him certain

things about Bob's father, rather than have them come out in a will, should a misfortune befall him. Bronson discloses to Bob a copper chain mail hood and a miniature serpent Bob's father left with men he had killed as the "Copperhead". It was shortly after Bob was born that his mother and father died, and the governor has felt that Bob had been a son to him ever since. Feeling that Bob had taken the news about his father in the wrong light, Bronson tells Bob to feel nothing but pride for his father, as he righted a great many wrongs that needed righting and was the most courageous man he had ever known. Bob then takes the copper hood and leaves.

Soon, Corbay appears at the Governor's office, after having knocked out Bronson's secretary. He then gives Bronson a note saying "Governor Bronson: You have interfered for the last time. Doctor Satan", which bursts into flame after being read. Corbay then shoots Governor Bronson at point blank range. Bob, however, has returned to the Governor's office to discuss matters further, and comes upon Corbay standing over Bronson's inert body. Bob leaps over the Governor's desk and a terrific fight ensues (destroying a goodly portion of the set)! The two fight out onto the balcony where Bob, after stunning Corbay with a punch, lifts the murderer over his head and threatens to drop him in the street many stories below unless he talks. Corbay agrees, and Bob takes him back inside where he notices that the dictaphone had been left on and recorded the entire event.

At police headquarters, Corbay relates to Bob, the Chief of Police, and two reporters --Lois Scott (Ella Neal) and Speed Martin (William Newell)-- that Doctor Satan is after Professor Thomas Scott's secret invention: a remote control cell which, installed in one of Doctor Satan's mechanical robots, would enable Doctor Satan to rob and terrorize the nation. Meanwhile, at Doctor Satan's hideout, one of Satan's minions, Stoner (Walter McGrail), arrives and tells Doctor Satan (Edward Cianelli) that Corbay has been captured by the police. Doctor Satan tunes into the proceedings by means of a control disc strapped to Corbay's chest. As a reward for his treachery, Doctor Satan electrocutes Corbay in front of the group. Satan then plans to intercept Professor Scott, who is returning by train, from Washington that evening. The police have dispatched a detective to protect Scott, but the two are rendered unconscious when Satan arrives and places gas in their compartment through an air vent. Bob and Speed have also overtaken the train by using Speed's racer, and Bob boards the train as Speed pulls alongside. He then catches Doctor Satan and a heavy, Corwin (Ken Terrell), before they can leave Scott's compartment. Posing as Professor Scott, Satan allows Bob to enter, then reveals himself to be the real Doctor Satan, and promptly shoots Bob with a deadly poison dart. After Satan and Corwin leave, Bob revives, only to find that the chain mail "Copperhead" hood saved his life by stopping the dart. Overhearing Satan instructing Corwin to get the plans for the remote control cell from the mail car, Bob dons the copper hood and scampers out the compartment window onto the top of the speeding train. He arrives at the mail car just as Corwin, having knocked out the mail clerk and securing the briefcase containing the plans, is about to leave. After a nicely staged fight, the two fall out the mail car's open door and Corwin is knocked out in the fall. Taking the briefcase, the "Copperhead" leaves a small copper serpent in Corwin's hand: an ominous warning to Doctor Satan.

At Professor Scott's estate, Lohman Park, a messenger brings Scott's briefcase to him with a note from the Copperhead which reads, "Dear Sir: Herewith are the plans for the remote control cell. The Copperhead." Professor Scott then discloses to Bob, Lois (Professor Scott's daughter) and Scott's secretary, Alice Brent (Dorothy Hebert), that the remote control cell is being tested for military observers that night aboard the Turner yacht. Doctor Satan also has learned of the test, and his men go to Lohman Park earlier that evening and steal the control panel which operates the cell. When Scott returns home, Doctor Satan greets him and advises Scott that if he does not give him the plan for the cell, that the yacht will explode when it



THE COPPERHEAD (ROBERT WILCOX) IS CORNERED BY DOCTOR SATAN'S ROBOT IN THE CLOSING MINUTES OF CHAPTER 7.

reaches a speed of twenty-five knots, killing all aboard, including Lois.

Alice has been tied up in the barn, but manages to free the ropes from her feet. She then mounts a horse and, taking the reins in her teeth, crashes the horse through a window and over a fence to meet Bob, who is returning to Lohman Park. After being advised of the situation, Bob sends Alice after the police, while he dons the Copperhead mask and makes his way to Lohman Park. Capturing Doctor Satan, the Copperhead bargains to let Doctor Satan escape and have fifteen minutes head start if he will return the yacht safely to shore. Seemingly agreeing to this, Satan begins to phone Stoner who is operating the control board. Satan, however, kicks out the light plug, and in the darkness attempts to steal the cell plans from Scott's open safe. Reaching into the safe, Doctor Satan is knocked out by a blinding blast of electricity, installed as a protective measure by Scott. Surmising that Doctor Satan would not revive in time to stop the yacht, the Copperhead speeds to the yacht basin, where he commandeers a speedboat and attempts to overtake the yacht.

Meanwhile, aboard the yacht, Lois has been trying to contact her father by radio, but Doctor Satan's men have disabled the radio. As the yacht's speed nears twenty-five knots, the Copperhead manages to overtake and board the yacht. With mere seconds to go, he gets Lois and the crew off into his speedboat tied astern. But, before he can leave the doomed vessel, the yacht's speed indicator reaches twenty-five knots and the ship explodes into flame!

Just before the yacht was destroyed, it is revealed in chapter two, "Thirteen Steps", that the Copperhead managed to leap from the vessel. After being rescued by two of his henchmen, Scarlett (Lynton Brent) and Gort (Joe McGuinn), Doctor Satan plans to steal another control cell which will be tested in an airplane. Counting on this, the Copperhead hides himself aboard the airplane, and is waiting for one of Doctor Satan's men who boards the plane in mid-air. After cutting the remote control cell lines, the heavy is surprised by the Copperhead and knocked out of the airplane to his death. Bob then removes the Copperhead mask and sets the plane down where Doctor Satan's men capture him. They tie him up in the basement of Satan's hideout, but he soon frees himself and overcomes his guard, Mike. Mike, then, for allowing Bob to escape, is electrocuted under a gigantic circular ceiling device. Shortly, the Copperhead enters and holds Doctor Satan and his men at bay. He then backs toward the telephone to call the police, and accidently stands under the electrocution device. Doctor Satan throws a lever and the Copperhead is apparently killed in a shower of sparks.

At the last moment, the Copperhead jumps from under the ceiling disc, just as the power is turned on, and escapes in the ensuing confusion while managing to damage the captured remote control cell. The Copperhead then hides in the trunk of Doctor Satan's car, and is taken to Satan's new hideout. After overpowering a guard, the Copperhead scales a twelve story building and, clinging to the ledge outside a window, overhears Doctor Satan plot to salvage the first remote control cell from the sunken yacht. The Copperhead inadvertantly makes a slight noise while trying to leave and is detected by Doctor Satan. Climbing to the roof, he, after a beautiful fight and chase sequence, escapes by sliding down an elevator cable to the ground. Later, Bob makes plans to blow up the yacht in an attempt to keep the device out of Satan's hands. He and Lois go down in a diving bell to supervise the laying of explosives from a ship. However, four of Doctor Satan's men surprise the ship's and another melee ensues. During the fight, Speed is accidently knocked onto the plunger, exploding the dynamite with the diving chamber in close proximity. A seam of the chamber opens and the sea rushes in on Bob and Lois!! In chapter four, though, we see that Bob and Lois are saved when the inrushing waters form an air pocket at the top of the chamber, and, after the heavies are beaten off, the chamber is raised onto the ship.

Doctor Satan's robot doesn't make a real appearance until chapter five, "Doctor Satan's Man of Steel". By this time, Doctor Satan has captured Professor Scott and is forcing him to build a remote control cell. Scott, however, makes a pact with his guard, Scarlett, and offers to free him of his control disc if Scarlett will allow him to escape. Scarlett agrees, and Scott is able to neutralize the device just as Doctor Satan enters. Holding Doctor Satan at gunpoint they begin to escape, but Doctor Satan activates his robot, which

DAVE SHARPE (DOUBLING FOR WILCOX) LEAPS INTO ACTION IN CHAPTER 10, "BRIDGE OF PERIL".

DOCTOR SATAN (EDWARD CIANELLI) SEEMINGLY HAS THE COPPERHEAD TRAPPED AS THE WALLS OF THE CELL SLOWLY INCH TOGETHER.

appears from behind a sliding panel and kills Scarlett by crushing him to death. Satan then threatens Scott with a similar fate, should he be foolish enough not to comply with his demands. Later, Bob, as the Copperhead, has managed to follow some of Doctor Satan's men to the hideout and, after a clever ruse, manages to gain access to the hideout and gets the drop on Doctor Satan. While trying to untie Professor Scott, Doctor Satan drops through a trap door in the floor...but not before activating the robot. The robot then stalks the Copperhead...the Copperhead fires...bullets bounce off the armor plating...the robot grabs the Copperhead in its deadly embrace!!

Fortunately, Scott was able to free himself of his bonds and shut off the robot at the last second. The Copperhead, once the robot relaxes its grip, falls into the water below and is revived.

The thrills were only beginning, for by chapter seven, "The Monster Strikes", Doctor Satan had, indeed installed one of Scott's remote control cells in his robot. The robot then proceeds to rob a bank of $100,000 amid a hail of police bullets. (This particular sequence was later used in Republic's 1952 serial ZOMBIES OF THE STRATOSPHERE, although slightly abbreviated). Doctor Satan then must turn his thoughts to securing a large supply of Tungite, an element essential in the operation of the control cell.

For the Copperhead, trying to thwart Satan, the pitfalls were tremendous. He was almost dissolved by deadly chemicals, killed in a mine explosion, crushed between moving walls and smashed in an airplane wreck. However, for one of the best episodes of the serial, chapter ten, "Bridge of Peril", would be the most likely nominee. Not that the cliffhanger was that unusual, but for a well-paced, action-filled episode it's hard to beat. It begins with the recap of chapter nine, "Double Jeopardy", with the Copperhead and Speed fighting two of Satan's men in an explosive-filled mone. Speed chases one of the heavies out of the mine while the Copperhead is temporally knocked out. Leaving the mine, the heavy accidently trips over a torch that had fallen during the fight. It ignites a trail of black powder, which explodes two separate charges: one pins the Copperhead under a large wooden beam, while the other sets off a larger explosion, blotting out the entire screen. Before the last explosion, the Copperhead had managed to free himself and dive into a tiny alcove, protecting himself from the blast. Afterward, Bob deduces that Doctor Satan's men are picking up tungite ore at the P&G warehouse. Bob and Speed drive to the place, and shortly after arriving engage some of Doctor Satan's men in a terrific slugfest. One of the heavies, Hallett (Bud Geary), attempts to get away in the truck. As the truck pulls away from the loading dock, Bob pursues and dives headfirst (a beautiful, breathtaking dive by Dave Sharp) into the back of the moving truck.

The truck is driven to the deserted Capitol City Gas & Power Company, which is being used to smelt the ore. Bob, having donned the Copperhead mask, captures some of the heavies, but is, himself captured while trying to call the police. This leads to another slugfest (and another Sharpe leap), and culminates with the Copperhead chasing one of the heavies, Fallon, on top of a large refining tank (some very nice location work here). Fallon attempts to escape by crossing a catwalk from the large tank to the main structure. When the Copperhead follows suit, the heavy sends a large block and tackle rigging swinging at the Copperhead, who is apparently knocked from the catwalk to his death below.

In chapter fifteen, "Doctor Satan Strikes", the Copperhead finally rescues Professor Scott from one of Doctor Satan's laboratories, and they return to Doctor Satan's hideout, there to rendezvous with Speed, Lois, and some men from the District Attorney's office. Lois, Speed, and two detectives are captured and tied to chairs awaiting death at the hands of the robot. The Copperhead and Professor Scott accidentally meet Doctor Satan in the hallway, and Bob knocks him out before he can yell for help. Bob then places the copper hood over Doctor Satan, revealing his identity to Professor Scott. Two minions are heard coming, and Bob ducks out of sight. Scott tells the heavies that he has knocked out the Copperhead. The heavies then take the bogus Copperhead to the robot room, and place him in a chair next to Lois. Gort and Stoner spot "Copperhead" and decide to kill him first. As they set the robot into action Bob and Professor Scott jump the two. With the four-some engaged in a furious fight, the robot runs wild, carrying Doctor Satan through a terrace window, and plunging both of them to destruction on the rocks below.

MYSTERIOUS DOCTOR SATAN was never reissued theatrically after its initial 1940 release. It was, instead, one of the first Republic serials released to television in the 1950's in an abbreviated, seven chapter version (which omitted entirely the chapter one cliffhanger). It was also re-edited into a one hundred minute feature as part of Republic's Century 66 package of serials-into-features as DOCTOR SATAN'S ROBOT.

THE WILLIAMSON COLLECTOR

by JAMES VAN HISE AND LARRY BIGMAN

This issue we'll start off with Williamson's almost legendary "Maid Of Mars" so as to seperate the myth from the reality. This issue we also begin coverage of his work for Gold Key and Dell, commencing with the three issues he did of TWILIGHT ZONE.

So as to avoid any confusion, our ratings go from 1 to 5. Do not confuse our system with that used elsewhere in "Critique".

MYSTER CRABBE #5 - July, 1952
"Maid Of Mars" - 11 pages

This is easily the most famous early strip by Al, and the rarest. For one reason, MYSTER CRABBE #5 is a rather difficult book to find and when you can find it, this Williamson strip, coupled with the beautiful Frazetta cover, causes it to command prices approaching forty dollars and more. I am not prepared to say that it's worth that much as it certainly is not to Williamson what Thun'da is to Frazetta. The artwork is good but I hesitate to say it's great. It tries to make up with detail what it lacks in grace. It is nice art in many spots but it lacks the finesse and sweep that made Williamson's EC science fiction stories, of just a few months later, shimmer and glitter with a charged life all their own. Supposedly, and this is from Al himself, Roy Krenkel is the only artist who worked on the strip with him. Although the backgrounds and such that BGK inks are obvious, and although most of the art does appear to be pure Williamson of that period, I can't help but feel that other artists had a hand in it. Frazetta has denied working on it and yet panel one of page 8 seems to have some very heavy Frazetta inking on Buster's arms and on the face of the woman he's holding. I also see Joe Orlando. To be exact, page six panel four and page nine panels two and three. To me these bare very heavy traces of Joe Orlando inking on the face of Buster Crabbe and, on page 9, the girl he's talking to in panel three.

The story itself is not much more than a vehicle for Williamson to do the type of Alex Raymond SF story he loves. The plot only concerns Buster and Whiskers captured by a scouting party from Mars. They are taken to Mars and are later befriended by one of their captors, the maid of Mars of this title. She helps them escape back to Earth, thus causing the planned invasion from Mars to be called off. There are exotic cities (see page at right), a beautiful woman, iron men, space suit garbed figures and a distinctly now-Williamson looking spaceship.

The artwork is good and does try very hard to turn out a superior effort. Krenkel helps this along a great deal as does Williamson himself. It's just that Willi's art had not yet quite progressed to the level he tuned it to while at EC. For these reasons, the art on the whole does not quite reach the status of being "classic". It merely contained strong hints of things to come. Rating:4

"Maid Of Mars" is reprinted in its entirety in FANDOM ANNUAL #3.

THE TWILIGHT ZONE #1 - November, 1962
"Do Not Touch Exhibit" - 11 pages

I've always had a soft spot for Gold Key. They've done things with the basic structure of a comic page that was artistic with a unique sense of esthetics. What I'm refering to of course is how they used to flow panel art, often times, area less confined to rigidity. It helped add depth. It added a little interest too and often made a bland story a little less bland. It did it in this case as "Do Not Touch Exhibit" is rather bland.

Williamson's work on this does not appear to extend much beyond the pencils. The inking is done rather heavily by George Evans (not Reed Crandall as has been erroneously stated in other reviews). For those interested, Crandall does have an SF strip of his own in this same issue). This is not the George Evans of EC days but more of his day on the PROGMEN for Dell a year or two earlier. His style is much looser, retaining that old magic in only a very few precious panels. Some of it is so loose that you can only recognize the Evans in the eyes. About the only really nice inking Evans does is on some backgrounds on page six in panel four (some nice linework on the wall of the prison cell) and the way he handles the misty figures of mounted Indians riding past in the background in the last panel on page nine. Williamson's style is very apparent in many of the figure positions and in the way the blacks are handled in the inking of the running figure on page two, panel three. Beyond this, it is purely Evan's show.

The plot concerns a thief fleeing from the police. He hides in a museum exhibit and suddenly finds himself transported to the old west, in an army fort to be exact. He is unable to account for his presense and is imprisoned, only to escape wearing his guard's uniform. He rides out with a troop and plans to escape come nightfall, but finds himself embroiled in an Indian attack instead. In the last panel, the guards who had been searching for him find his body in the exhibit for Custer's Last Stand, an arrow protruding from his chest. On top of that he has his street clothes on, not the uniform he had stolen. Typical Twilight Zone stuff.

The art is adequate but can still only earn a :3.

TWILIGHT ZONE #12 - August, 1965
"The Revolt Of The Machines" - 4 pages

The story concerns what is an otherwise ordinary day in Valdes, North Carolina. Ordinary until every electrically operated machine in the factories suddenly seem to go beserk, doing the opposite of its intended function and causing havok. What appears to be a revolt of the machines, turns out to be caused by a workman accidently reversing the connection on the lines at the power plant so that the machines they powered ran in reverse. It ends on the usual note of it being a logical explanation but what is the machines that can now think, someday did try to take over and this is symbolically portrayed by showing a workman in a plant being overpowered by two robots! (shudder). Thankfully, the art is not as revolting as the story.

The art, in fact, is very good Williamson, it being in his period when his approach resembled more the style of Alden McWilliams (another artist of the Raymond school) than the EC or Flash Gordon Williamson we're more familiar with. Although the art is good, the use of detail is done with a more cut-and-dry approach with a predominent use of blacks. There is some fine linework here though and some especially nice use of crosshatching on the first page to represent wafts of smoke and to stylize the appearence of a miner's pants. Some nice stuff despite it being a rather pedestrian strip, a worth a rating of :4.

TWILIGHT ZONE #16 - February, 1966
"The Lost Oasis" - 9 pages

The time is 1943 in North Africa. A German column is fleeing across the desert from the Americans. One soldier is sent out to find water and he succeeds but finds a strange oasis, the Garden Of Peace, in the bargain. The oasis is peopled by soldiers of many nationalities and times, all of whom are tired of war and killing, like our hero Gustav. They were expecting him and offer him such comfort that he has his duty and retruns to his column with a small caravan of camels bearing water flasks. Coming on the site of what looks like it had been a battle, he leaves the camels and runs to camp. His commander is pleased to hear that he has water as that will give them the strength to counterattack, but when they go to where Gustav left the camels, all that is found is an area strewn with old bones and rotted empty kegs. Gustav is about to be shot when a sudden attack gives him the chance to escape. His commander finds Gustav's canteen is full of water and thus follows him to his oasis. They see him run into it but when they approach the oasis fades away. Thus, weakened by thirst, the German troop is defeated and Gustav has escaped from his maniacal commander, escaped into the Twilight Zone.

The art is of a Williamson progressing from his Alden McWilliams approach. What prevents it from being really good is that it is somewhat loose and ill defined, hinting at details and employing a predominence of blanks. It almost has the appearence of a strip in which the bold strokes came through but most of the fine ones faded out. Page four, though, comes across much better than the others as it contains some Williamson chicks as well as a bit of lush scenery work. Most of the art, although telling the story well, comes across slightly bland and uninteresting. Although the art is good and I wish I could rate it higher, it just doesn't have the strength to attain a rating higher than :3.

This particular issue of TZ smacks of old home week as there are also two good strips in it by Reed Crandall and Joe Orlando.

THIS IS THE CITY OF "Sssss", THE CAPITOL OF MARS. I DO NOT KNOW WHAT OUR PRESIDING OFFICIALS HAVE DECIDED TO DO ABOUT YOU... BUT YOU WILL SOON FIND OUT.
SHORE IS A RIDICULOUS-LOOKIN' PLACE... LIKE ONE OF THEM PICTURES IN THE SCIENCE-FICTION MAGAZINES!
Suddenly...
HEY... WHUT IN TARNATION??
THE STREETS MUST BE PAVED WITH RUBBER!
YOU WILL HAVE TO WALK MORE CAREFULLY. OUR GRAVITY IS LESS THAN YOUR PLANET'S. 100 LBS. ON EARTH WEIGHS 38LBS. HERE.
A few minutes later...
IT IS DECREED THAT YOU SHALL BE DELIVERED TO THE DISECTING TABLES OF OUR MEDICAL RESEARCHERS. I'M SORRY...
SSS SS S SSS S!
NOT HALF AS SORRY AS THESE GENTLEMEN WILL BE UNLESS THEY CHANGE THAT ORDER! I'LL BREAK THEM IN HALF!
7

Although nothing is definite yet, there is a a good chance that the SFCA's own Don Newton will be working on the CAPT. MARVEL strip with C.C. Beck for DC. Don will probably be doing the inking or backgrounds or both. No one in fandom admires Don Newton more than I do, and let me be the first to extend to him my best wishes.

G.B. LOVE

THE DON NEWTON YOU DIDN'T KNOW

KIRBY LEAVES DC :: Although details are sketchy, it has been learned by this column that Jack Kirby has severed relations with National Periodicals. His three books, Mister Miracle, The Demon and Kamandi will be given to Dennis O'Neil to edit. New artists and writers have not been chosen yet, but probability is high that two or all of the titles will be cancelled.

Kirby, beset by a number of disappointments during his two year stay with National, is reportedly again working for Marvel and Stan Lee. The exact details, as we mentioned before, are unclear and nobody seems willing to commit themselves at this time. We have heard, however, that Kirby will be given the X-Men book and possibly his own small group of books to write, edit and draw.

The Kirby contract with National, we are told, provided for an easy "out" in the event that Jack became disillusioned with his work at the company. The actual reasons for the split are many and have not been made public, although speculation has been made in a number of areas. Kirby was supposedly to have been given a number of comics to edit (with no creative responsibility),which never came about, plus the fact that his living in California obviously left much to be desired in the way of communications. Nothing, however, has been made public and most likely will remain personal unless one side or the other brings it out.

There is a hitch...or rather could be. It is understood by this corner that DC and President Carmine Infantino have considered holding Kirby to his contract (which has at least two years to run yet) by paying him a salary to do nothing. Jack would not have to turn anything out for National under this arrangement, but he would also be prohibited from working for Marvel or any other major comic book company.

The official break was announced August 23rd, but very little additional information has been forthcoming since then. Each side is obviously weighing the legal aspects and we should have further to report by next issue.

What this will do to the proposed New Gods paperback project is unknown, but National owns the rights to the entire series.

ONLY THE SHADOW KNOWS :: Berni Wrightson will not be doing the illustration for DC's new Shadow book due to his already heavy schedule of stories, covers and The Swamp Thing. While no one has been appointed to replace him, there is a good (yet uncertain) chance that Jim Steranko will be connected with the book in some capacity. He has done a large-sized drawing of The Shadow which may be used for promotional purposes and is currently talking with National about handling the book. Alex Toth also has expressed a desire to draw the book. Whatever, you can surely expect something special when this book comes out.

ODDS AND ENDS :: There seemed to be a chance that Marvel would buy The Monster Times at one point last month, but apparently no action was taken. Now we find that Marvel will be coming out with a similar paper called Monster Madness, which will sell for 60¢ and instantly get better distribution than MT because Marvel already has a committed distributor...Doug Potter, well-known fan artist, has his first work for Monster Times in issue number 15...Upcoming in MT will be an article/interview with Basil Wolverton AND a strip by Wolverton, drawn especially for MT...Frankenstein is coming to Marvel as well as a Christmas special which may sell for 50¢ or $1...Don Newton, artist familiar to all RBCC readers, will be assisting C.C. Beck on the Shazam book in the near future. For additional details, see elsewhere this issue...The big problem at DC seems to be meeting press deadlines on time...While the problem at Marvel seems to be pinning people down long enough to work steadily...The Deep South Science Fiction Convention has been won by the city of New Orleans for 1973...Guests of honor will be Joe Green, Meade Frierson and Faruk von Turk (toastmaster).

And there is no need to worry folks, we here at The Keyhole read what we talk about!